

K S O R

Guide

TO THE ARTS

JANUARY 1987



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1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES

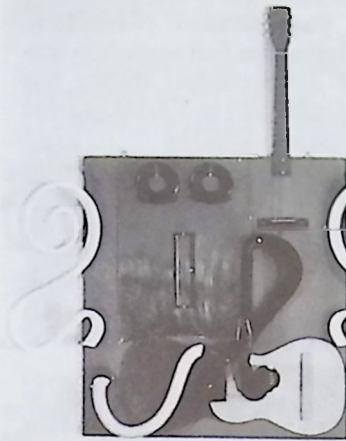
- 4 **Coffee and News with Susan**
Susan Stamberg returns to host Sunday's *Weekend Edition*.
- 6 **Theatre Flourishes in Grants Pass**
Diana Coogle explores the success of theatre in Grants Pass
- 10 **German Art in Medford**
Laurie Wenzel profiles artist Wolf Gowin
- 14 **Small Museums: Moments with Creators**
Barbara Ryberg visits several small museums in Europe
- 20 **Trio Concertante**
Barbara Ryberg previews the upcoming chamber music concert
- 22 **Arthur E. Shaw**
Kathleen Davis talks with a candidate for conductor of the Rogue Valley Symphony

DEPARTMENTS

- 2 **Director's Desk**
- 18 **A Native View with Thomas Doty**
At the Nape of the Earth's Neck
- 40 **Prose and Poetry**
Henry Alley
- 44 **Arts Events of January**

KSOR THIS MONTH

- 24 **Programs & Specials at a Glance**
- 26 **Program Listings for January**



Cover:
"Jean-Luc Ponty and Frank Zappa" by Wolf Gowin

KSOR welcomes your comments
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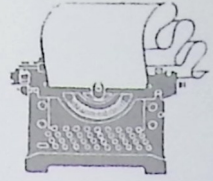
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FROM THE DIRECTOR'S DESK



A Sense of Family

As we begin this new calendar year together, we'd like to say a hearty and sincere thanks to you for getting us through the year just past. At the beginning of the new fiscal year in July, the task of raising nearly \$300,000 from the KSOR region as the KSOR Listeners Guild portion of funding for operations this year seemed particularly enormous. But your response during the Fall marathon was very encouraging. A total of 2,035 pledges during the twelve days met the Listeners Guild goal of \$70,000 set for the Fall marathon. The final total was \$70,004.

Many special thanks are due. One to those of you who renewed your memberships by mail in response to a note from the KSOR Listeners Guild president asking for "marathon morale booster" renewals just before the marathon began. We want you to know that your response generated a sum of \$4,520 and a tremendous boost to staff morale as your letters came before the marathon and as the mail arrived each day during the marathon.

Another thanks goes to those of you who called in pledges during the marathon. We are especially grateful for the more rapid pace of pledge calls during this marathon: a pace that completed the \$70,000 goal within the twelve-day period; and for the unusually large number of supporters who pledged greater dollar amounts to challenge other listeners to pledge during specific times, in support of particular programs, to generate new memberships, to encourage renewals, and even to partially fund low income memberships.

Our thanks also to the many people who traveled to the studios to answer telephones and take pledges from other listeners and to help us keep the statistics and handle the paperwork during that busy time. We were gratified that groups of volunteers came from as far away as Grants Pass and Yreka to assist those from just across the way and down the block, and for the hardy souls willing to arrive at 6:00 a.m. or stay until late hours in the evening.

Thanks, too, go to the several restaurants in Ashland and Medford which provided food for our volunteers: Ashland Bakery and Cafe, Tommy's Restaurant, Andre's, Archie's Pizza, Beasy's Back Room, Brother's Delicatessen, Placesetters in Medford, Chata in Talent, and to Sentry

Market in Ashland for providing the ingredients necessary for the gourmet meals prepared by Ann Clouse. And to Ann, Bob, and Guy Clouse, who faithfully ferried all of it to the studios.

A special thanks also to supporting businesses and individuals who provided premiums that always make the marathon interesting.

As this is written, we are again filled with a great appreciation for what can be accomplished by people working together. The effort creates an amazing sense of family that encompasses thousands of people scattered throughout the region of Southern Oregon and Northern California. That sentiment was expressed in several of the many, many letters and notes we received during and after the marathon. And to close this guest column, I'd like to share an excerpt from a letter written by a listener in Central Point.

To the KSOR Family —

Congratulations! The marathon goal was reached! Now, back to normal . . .

Thank you for all your efforts to make this station what it is — enjoyable, informative, entertaining, etc. . . . Thank you [to many named in the letter] . . .

Listening throughout the marathon to both music and the pledge-pleading was a lot of fun. I'm going to miss it, but suspect I'll adjust fairly quickly! What I probably enjoyed the most was getting to know the crew, although ultimately one-sided . . .

In response to the last sentence of our listener's letter, let me say that we do not feel that it is one-sided. Your letters, your comments written on pledge forms, and your telephone calls acquaint us with you in a very special way. We enjoy getting to know you, too.

As we begin this year together, we send our best wishes to you. May it be your best.

Gina Ing

Director of Resource Development

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Coffee & News with Susan

Susan Stamberg wants you to spend Sunday mornings with her.

"We'll have a piano live in the studio and maybe a bass," says Stamberg, award-winning host for 14 years of National Public Radio's *All Things Considered*. "But, we'll go about our business quietly, peacefully. Maybe you'll listen over your Sunday paper. We want you to hear the coffee brewing."

"*Weekend Edition* on Sunday morning," says Stamberg, "will combine the style of the New York Times 'Arts & Leisure' section with the intimacy of the Arthur Godfrey Show." Informative, newsy, a little off-beat, a little spontaneous, Sunday's *Weekend Edition* premieres on January 18 from 6 to 9 am on KSOR.

"This program will put an ear to the future," says Stamberg, "it will be about works in progress. You'll be in on things as they develop rather than after they're completed. We'll hear the symphony in rehearsal, not performance; talk to the director as he shoots his movie, not once it's in the theater; and hear readings from the new novel as the author rips Chapter Two from the typewriter."

"I've always been more interested in process than product," says Stamberg. "I learn more from a rehearsal than I do from a performance. Then I like to tell what I've learned. I figured out recently that I'm a broadcaster because an experience isn't complete for me until I've told it to someone else. I guess we're all like that. Broadcasters just need to communicate to wider audiences."

Stamberg began communicating by radio more than 20 years ago. After a stint at WAMU-FM in Washington, D.C., she was hired to edit tape for *All Things Considered*.

A few months later, Stamberg was co-host, the first woman to anchor a nightly nationally-broadcast news show.

For the next 14 years, every night at five, it was Stamberg and her sensitive yet probing style, questioning everyone from Jimmy Carter to a Californian who set a record for flagpole sitting — some 14,000 interviews in all, heard by three million people each week.

Stamberg said goodbye to her *All Things Considered* listeners — her radio friends — on Monday, September 8, 1986, after nearly 5,000 broadcasts. She called *All Things Considered* an institution that "had done nothing less ambitious than try to redefine news broadcasting in America. To deepen it. To broaden it. To open it up to compassion and feeling."

"I had very mixed feelings about leaving *All Things Considered*," she recalls. "The program was something I nurtured and raised along with my 17-year-old son. So it was a real parting."

Her news director and old friend, Robert Siegel, says Stamberg's great skill is that she always gets the most interesting story out of an interview, no matter who the person is. "She has an instinct for a good story," says Siegel, "and can cut through detail and verbiage with an uncanny talent for finding the interesting."

Jay Kernis, executive producer of *Weekend Edition*, says Stamberg has "an intimacy and a manner of communicating which allow her to cut through anything that's happening: It's just you and Susan, listening and telling."

"After she said goodbye to her *All Things Considered* listeners, people called and wrote that they cried when they heard the news. She'd come to be a permanent part of our lives."

"You can say the name Susan Stamberg and be flooded with emotions, voices, questions she has asked, and pieces that she has done."

Senior producer of *Weekend Edition*, Katharine Ferguson, says, "This is the

kind of show that only National Public Radio can do, and Susan Stamberg is the one to do it."

Stamberg is ready for the challenge of Sunday mornings. She says she is ready for a new beginning.

A relaxed new beginning. Time to consider a few things instead of all things. Time like the time spent at home on a Sunday, a Sunday with Susan Stamberg.



SUSAN STAMBERG is host of National Public Radio's new Sunday *Weekend Edition* which debuts January 18 at 6 am on KSOR.

For 14 years, Stamberg was co-host of NPR's award-winning newsmagazine *All Things Considered*. She was the first woman to anchor a national nightly news program in the United States.

During her years with *All Things Considered*, she received every major award in broadcasting, including the Ohio State, George Foster Peabody and Alfred I. duPont-Columbia University awards.

In 1980, Stamberg received the Edward R. Murrow Award from the Corporation for Public Broadcasting. The award cites her as "the individual most responsible for increasing the image, audience awareness and listenership of public radio." She is also the recipient of an Ohio University Honor Award for "pioneering humanistic selection of news and incisive interviewing techniques . . . causing the nation to rediscover listening in a visual age."

Stamberg has worked in public radio for 21 years. Ten of those years are described in her book, *Every Night at Five: Susan Stamberg's All Things Considered Book*, published in 1982. Prior to joining NPR, she served as producer, program director, and general manager of WAMU-FM, in Washington, D.C.

A native of New York City, Stamberg received a bachelor's degree from Barnard College, and has been awarded honorary degrees of Doctor of Humane Letters from Dartmouth College in Hanover, N.H.; Marlboro College in Marlboro, Vt.; Knox College in Galesburg, Ill.; and Gettysburg College in Gettysburg, Pa. She is a Fellow of Silliman College, Yale University, a former member of the Board of Directors of the American Institute of Architects and serves on the Board of the PEN/Faulkner Fiction Award Foundation. She was cited by *Ms. Magazine* as "One of the 80 Women to Watch in the 1980's." Stamberg received a Jefferson Fellowship from the East-West Center in Hawaii, in the spring of 1986.

Stamberg is a frequent guest of local radio and television programs across the country. She also has hosted a number of series on PBS, and moderated three Fred Rogers adult television specials.

A frequent lecturer on college campuses and to local community groups, Stamberg has moderated panel discussions for the Smithsonian and other educational institutions.

Stamberg is married to Louis C. Stamberg who works at the State Department's Agency for International Development. They have one son, Joshua, born in 1970.

Weekend
EDITION
—With Susan Stamberg—

Theatre Flourishes in Grants Pass



Robert Watt and Mildred Watt

by Diana Coogle

If, as statistics say, three percent of the people in any given community attend live theatre, Grants Pass can take a pat on the back. There the figure is seven percent. And for those cynics who need more solid proof than such slippery statistics provide, there is this more substantial evidence: Barnstormers Little Theatre Group has survived for thirty-five years on ticket sales alone. The people who buy those tickets are community members, not out-of-towners. Rogue Music Theatre's summer musicals have consistently drawn attendance of four to five thousand per season. In 1985, with *South Pacific* and *Annie*, attendance reached nine thousand. Encore Produc-

tions, the new dinner theatre in Grants Pass, was formed at the enthusiastic request of community members.

Grants Pass theatre groups have no blueprints for success. What they do have is a unique combination of talents that have coalesced in the same unlikely place at the same time, talented directors and actors, and, just as importantly, talented technicians, producers, and business managers.

"There is a core group of serious amateurs here," says actor Ed Gangner, himself one of them, "people for whom theatre is their primary focus though they aren't yet making their living at it." Besides Gangner, these serious amateurs

include Paul Henri, Jerry Shippy, Ron and Loraine Sherman, Lori Mack, Russell Lloyd, Brian Hawkins, Rebecca Brown, Melissa and Robert Watt. In addition, there is a small group of professionals: Barbara Haley, Barbara Kidder, Doug Norby, and Nancy Gordon; there are Nancy Ryan, who has acted professionally with the Shakespeare Festival in Ashland, and Bob Bickston, a professional stunt man before he moved to Grants Pass; and there is a group of highly talented amateurs with other careers: Richard Johnson, Pat Durden, Steve Aldrich, Georges LaRoux, Mildred Watt, and Charles Vannice, who has been in more than fifty Barnstormers plays (out of approximately 125 total productions at Barnstormers.)

It is just as noteworthy, however, that out-of-town actors are drawn to Grants Pass to work there. Talented performers come from Medford, Gold Hill, Talent, Ashland, Williams, the Applegate, Cave Junction, and other areas to act in Grants Pass because they like it there. "There is a tremendous esprit de corps in our productions," says Doug Norby, director of the Rogue Music Theatre. Paul Henri talks about the strong sense of community among the actors, directors, and

stage hands of the theatre groups in Grants Pass: "Everyone works on whatever is necessary to make the show a success. No actor feels any job is beneath his or her dignity."

This sense of cooperation exists not only within the cast of a single play but among the three theatre groups, too. They share actors and directors as well as equipment, costumes, sets, and space. When Encore Productions needed a new dimmer board, they got it from Barnstormers. When Russell Lloyd was acting in *The Foreigner* at Barnstormers, he was simultaneously directing *Bah. Humbug* at the Rogue Music Theatre. Together Barnstormers, Encore Productions, and Rogue Music Theatre present a theatre in Grants Pass that draws loyal audiences, a theatre of quality productions that deserve to be known beyond the boundaries of the town itself. This month we'll take a closer look at the Barnstormers Little Theatre Group.

Robert Watt, artistic director of Barnstormers, sat on the Barnstormers stage in the comfortable, homey set for *The Foreigner*, looking very much at home as he smoked his pipe and talked about theatre in Grants Pass. "People think of Grants Pass as a parochial, anti-



Mildred Watt with poster of her mother, 1910.

intellectual, logging town," he said. "But look at how long Barnstormers has survived." He puffed reflectively on his pipe for a moment, then said, with a quiet pride rightfully earned — he grew up in Grants Pass, and his great-uncle, Mike Spooner, along with his mother, Mildred Watt, and ten or twelve others, started Barnstormers — with an unassuming pride he said, "That says something about Grants Pass that people don't expect to find here," and he tugged again on his pipe, letting the meaning of the phrase mingle and hang in the air with the smoke.



Ken Goodrich, *House Manager* (l); Georges LeRoux, *Business Manager*; Robert Watt (r).

Community theatre, by definition, belongs to and comes from the community. Barnstormers Little Theatre Group, the community theatre of Grants Pass, feels that in belonging to the community it has a responsibility to it: to provide it with entertainment.

"The audience reaction is the primary consideration," said Watt. "You have to respect the audience, not so much giving them what they want but giving them what they can respond to." Because most of the Barnstormers budget comes from ticket sales, they can't afford to offend the people too much. "It's a real honest way to survive," Watt said.

The Barnstormers audience is made up of a large segment of 50 to 70-year-olds, mostly white-collar professionals, a group probably more liberal than the non-theatre-goers of the same age but largely traditional, conservative, rural. They want to go to plays that make them feel good, and Barnstormers gives them what they want. Most of the plays are light fare. When, after several years of straight comedy fare, the artistic committee tried

to broaden the experience with a whole season of serious drama, they almost lost their house. Recent years have seen plays such as *All My Sons* and *The Glass Menagerie* sprinkled among a generous number of comedies and lighter fare: *Eat Your Heart Out*, *The Foreigner*, *The Octette Bridge Club*.

But community theatre has a responsibility to those who create it as well as to those who watch it. Barnstormers wants to provide a good artistic experience for its audience but also to see that the people involved in the shows grow artistically and emotionally. Therefore the artistic committee, in selecting the season's plays from the seven to twenty yearly submissions, takes into consideration: the audience — what they want to see and will attend — and the desire of directors and actors to experiment. In addition, they must consider their own desire to attract different audiences, especially young people, and all the practical matters: casting, sets, costumes, size of stage and flexibility, etc.



Loraine Sherman directing "*Gaslight*"

Though the artistic committee would like to choose to do more contemporary plays, many of those plays have language and subject matter offensive to the Grants Pass audience. "We slip it in anyway," Watt said, "to shake people up, so they don't come in feeling we'll just reinforce their beliefs. We also want to make them think, to broaden their experience."



Melissa Watt, Scott Hampton in "Look Homeward Angel"

Several years ago Barnstormers presented *Vanities*, a contemporary play following the lives and growth of three former high-school cheerleaders during a fourteen-year period. A character development study, *Vanities* is serious and hard-hitting. At a key point in the dialogue, one former cheerleader, now a Texas housewife, says to her friend, "Go f--- yourself." "*Vanities* shocked a lot of people," Watt admitted, "but it also drew a lot of young people who had never been to Barnstormers before, so it was worth it.

"We don't want to offend anyone without good artistic reason to do so," he went on. "Our directors often cut certain scenes or foul language which don't affect the play. With *Vanities*, though, that language was an integral part of the play, so we left it in. You can say, 'God damn' on stage now with impunity but not 'f---,' not in Grants Pass. We can do plays now we couldn't do ten years ago, but we still can't do *Oh! Calcutta*, and they do it every night in New York."

To help balance what the audience wants with what the players want, Barnstormers produces a summer show not included in the season ticket holders' package. This summer slot is used for more avant-garde plays, off-the-wall productions which give the directors and actors more freedom to experiment.

In addition to its responsibility to audience and to participants, Barnstormers feels it has a third responsibility: to serve as a community resource. Barnstormers directors and actors often do benefit performances, such as for the Special Olympics; they produce an annual Christmas madrigal show with Rogue Community College and an evening of one-act plays with the high schools. They provide a setting for concerts of the Baroque Music Ensemble; they participated in the Oregon Caves Festival of the Arts last summer, and they serve a teaching function by offering classes and workshops on acting and directing, hoping soon to include classes on scene design, lights, costuming, and other backstage work as well.



Jeanne Hurley and Phil Hurley in "Gaslight"

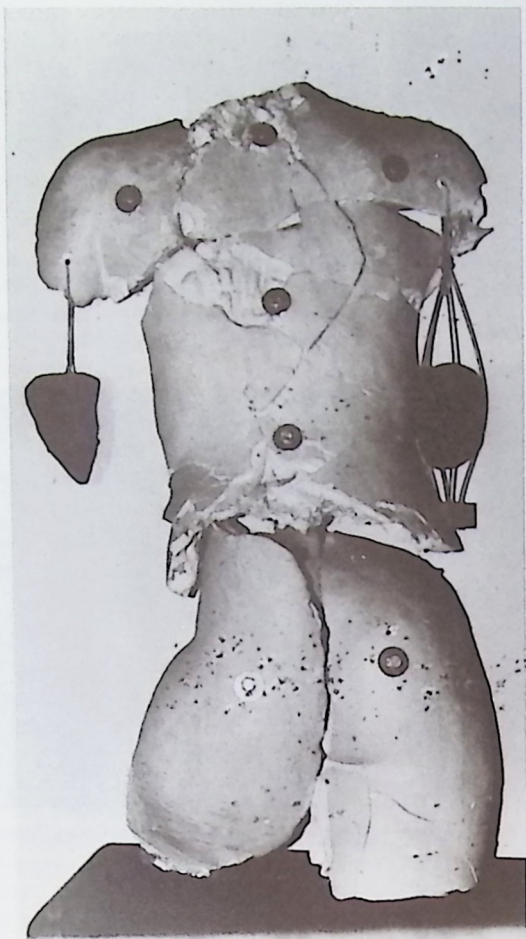
Diana Coogle's commentaries are heard on KSOR each Saturday at 8:30 am.

Watch future issues of the Guide for articles about Encore Productions and Rogue Music Theatre.

WOLF GOWIN:

German Art in Medford

by Laurie Wenzel



"Reconstruction After the Murder"



"Nowadays Existence"

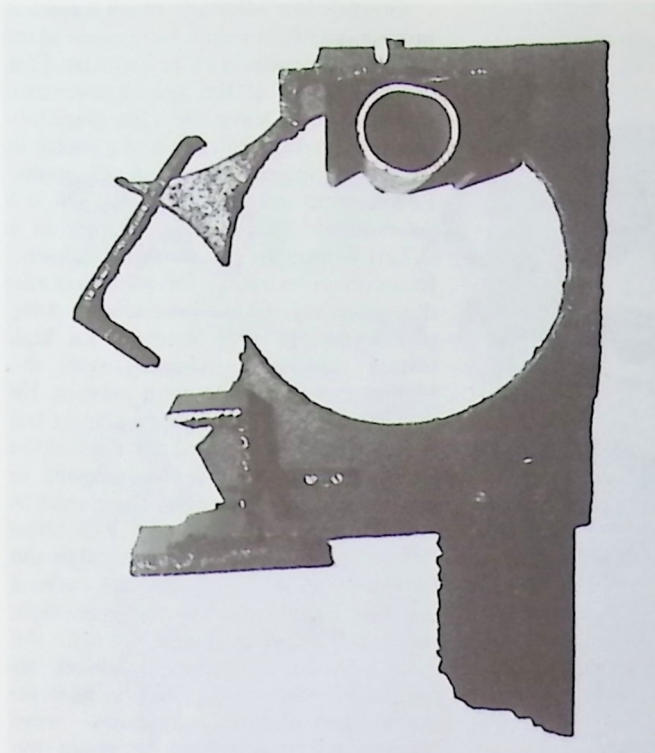
During the first week of the new year, an exhibition of multi-media works by German artist Wolf Gowin, will open in the Second Floor Gallery at On The Wall Frameshop in downtown Medford. The collection will consist of works completed since his recent relocation to the United States, as well as ones shipped from West Berlin, his former home.

Trained as a medical radiologist, Gowin came to the U.S. to establish himself as a full time visual artist. He believes the pro-capitalistic attitude here will enable him to seek a more free development of his art than he could in West Germany. This move is only the latest in an effort to free not only his artistic development, but his political one as well.

Gowin's first efforts to move toward a more autonomous state were made at an early age. He was born in Zwickau, East Germany, and at the age of seventeen was forced to leave the 11th grade because of having been accused a traitor in the communist party of Germany. Forced into an apprenticeship by the government, he received a degree as a skilled worker in the chemical industry. In an effort to qualify for admission into the university, Gowin attended evening school and in 1971 received his high school diploma, graduating with the highest possible grade point average. He applied to the University of Leipzig but the government refused his application for two years. He was then allowed to study German philosophy. Three months later, demanding from him a political attitude of which he was not capable, the government revoked his high school diploma. Because he was denied the right to an advanced education (a right the East German government claims its people are entitled to,) and because no government-owned companies were allowed to employ him, he wrote the administrators stating that he no longer considered himself a citizen of East Germany. He applied for emigration, which was strictly denied at first. Eight months later, he was notified and told to leave the country. In December of 1973, he arrived legally in West Germany.

After a brief stint as a chemical worker in Duesseldorf, Gowin entered medical school and in May of 1980, completed an experimental inaugural dissertation at the University of Duesseldorf in the field of basic research (nutrition of the human lumbar discs). This enabled him to receive his degree as a medical doctor. The dissertation was published as a monograph. Since his graduation, he has worked as a radiologist, initiated several research projects and has published more than ten articles. From 1983, until he left West Germany in the summer of 1986, he studied philosophy at the West Berlin University.

Gowin began making art at the age of 16. "To survive in the mind-controlled atmosphere of the communist regime," he explains, "and to keep my self-



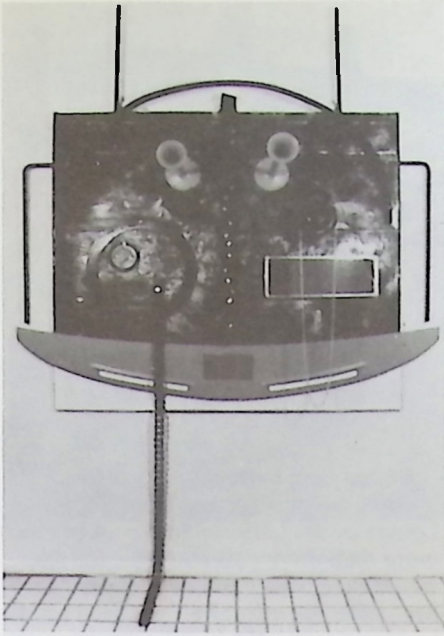
"Head IV"

confidence, I began to engage myself with art and developed my own creativity." He wrote poems and short stories and, in addition, made sculpture. Due to the controlled censorship in East Germany, he could only show his artwork privately. Since his emigration, several exhibitions have shown his work to the public in West Germany, two poetry books have been published as well as a travelbook and a "pictured" short story: Highway 49 - California.

In a communistic society, to be a nonconformist is to be an undesirable. American artist Ben Shahn once wrote that the degree of nonconformity present and tolerated in a society can be looked upon as a symptom of its state of health. He explains that artists become the critics of society because, unlike scientists who must ultimately remain uninvolved, the artist may not use or do anything in or with his work which does not feel right.

Artists must perceive and feel things. To Shahn, nonconformity in art is a desirable thing: it is factual. "Every successive change in the look of art . . . has been at issue with whatever mode was then the prevailing one."

Gowin's work may evoke a sense of nonconformity for its viewers. The materials employed are often objects familiar to us from other areas of discipline. "College Girl with a Straight Elastic Spine" consists of a metal spring stretched and bolted along the spinal cord of a woman's chest x-ray. Above the x-ray, in what would be the neck and head area, a circuit board has been attached. "Reconstruction after the Murder" is a plaster cast torso which, once fragmented, has been bolted, banally but with rectitude, back together. From each shoulder stump hangs a rock, suspended by wire and twine. Through the crudeness of materials, a sense of



"Kachina"

formal beauty comes through: a reference to the classical. Another work, damaged in the shipment from Berlin to the U.S., has been reworked and given the modified title: "Jean-Luc Ponty and Frank Zappa, 1969," formerly, "Almost Like a Solo From F. Zappa." Titles do seem an important element in Gowin's work, often exposing the artist's sense of humor. "Back in Blue" is another torso work, its surface textures the result of salt glaze firing in a ceramics pipe manufacturing plant; the only kiln facility available to him in Zwickau. "Head IV" is a brass piece which appears to be cast as a single unit. Upon closer viewing, however, one sees that this form has been screwed together. The fragments become obvious scraps, ends, and stamping wastes from a factory.

The resourcefulness Gowin developed as an artist working underground in East Germany continues to define his process: that of making art from found objects and items from everyday experience. However, there is a deeper significance to his work. While it never imparts a

dogmatism, one has the sense that a personal mythology is at work. It has been argued that Americans have an especially difficult time viewing German art. In a recent critical review, W. Max Faust made the claim that Americans, however fascinated we might be with an "art of depth," have a preference for an "art of the surface." In definition of German consciousness, he quotes the poet Hugo von Hofmannsthal who wrote: "Germans pride themselves on their depth, which is really only another word for unrealized form." Faust suggests that in order to understand German art, one must work on one's own mythology. "This effort, he writes, "is a process in which one swings back and forth between comprehension and incomprehension, between the strange and the familiar. The hidden goal of this effort is transformation, but transformation as a process, not as a fixed answer." Within the context of Gowin's experiences, Faust's summation seems appropriate: "Art is capable of opening up chasms of uncertainty, yet in doing so it exorcises fear, transforming it into a stepping stone on the path of change."

Wolf Gowin will be in Medford to install and open the exhibition, which runs through February 14th. A reception for the artist will be announced. The public is invited to attend.

On The Wall Frameshop is located at 217 E. Main St. in Medford.

Laurie Wenzel is Director of On The Wall Gallery.

Small Museums: Moments with the Creators

by Barbara Ryberg



She Goat outside Picasso Museum

Seeing long lines of anxious-looking tourists waiting for entrance to the Louvre or the Uffizi seldom evokes much more than a sympathetic sigh, for who would dare visit Paris or Florence and not "make the effort," as one tired tourist once said to me. That willingness to enter our great monuments, to acknowledge the art inside affirms our membership in the family of man, because a museum is, really, a monument to civilization.

In Greek mythology the Muses represent art and are the basis for our word, museum. Hovering in the halls and galleries of their namesake it is, perhaps, their spirit which lifts to a comprehensible dimension what the philosopher, Henri Bergson, called the "élan vital" that one senses when in the company of fine art. The Muses represent music, love, and poetry. What we call "visual art" has no specific representative among them, but this need not be considered an omission. The Greeks held the human form to be perfection and, I like to think, were too wise to meddle further. After all, it was Aristotle who cautioned that art can only imitate nature. Still, if the Greeks knew anything, it must have been that art was too illusive on the one hand and too viable on the other to constrain through labeling.

In any case, there is nothing like that kernel of possibility to keep mere mortals going anywhere, so why not to a museum, which is just what they are doing in ever increasing numbers. It is through art that we can meet and know the "House of



Hotel Salé (houses Picasso Museum)

Life," writes art critic, Bernard Berenson. As with life, once inside a museum we don't always understand everything that we see, but we seldom feel out of place.

A sense of belonging, or even, in some cases, of ownership, surfaces quickly when observing European school children being led through a museum. (While no one would argue about what can be learned from a museum, I cannot remember ever being taken through one by my school). What is most remarkable about watching these children, apart from the noise, is their attitude of ownership.

In Paris, at the Picasso Museum on the day I visited, one such group went beyond ownership to embellishment when someone stuffed a handful of ivy into the mouth of a goat sculpture. Guards and teachers took note, but did not reproach, which I found impressive, an admission of youthful exuberance rightly inspired. Touching was not forbidden, either, as tiny hands ran along the ridges and valleys made by more practiced ones.

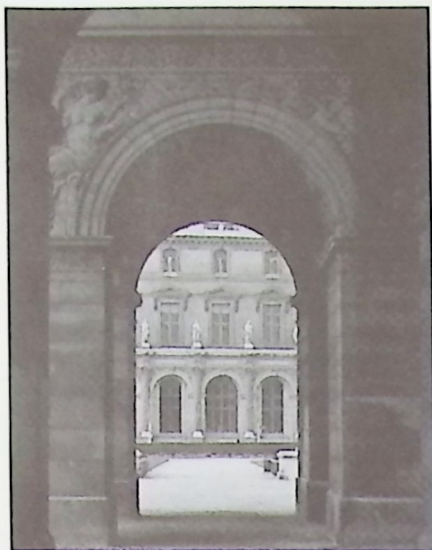
But the Picasso Museum is a far cry from the Louvre, or the Uffizi. What about the life force? Are the Muses in residence here, too? It's small in comparison. And like so many "small museums" some might add that it

probably contains what the big museums didn't want or need.

We know, for example, that it was greed that drove the French kings to establish a monument commensurate with their wealth and importance. Fortunately for all of us their taste was as good as their collections were grand, and the resulting Louvre is a monument worthy of posterity.

Architecture is important. The Picasso Museum is housed in the Hotel Salé, a classical mansion built for Aubert de Fontenay, collector of the Salt Tax in 1656. Picasso preferred to work in historical buildings and, since this museum is a tribute to him as an artist, as much as a home for his work, the choice of the Hotel Salé is appropriate. In a way, then, a small museum might also be called a monument, but of a different dimension — a personal or human one, perhaps.

It is incontestable that much can be learned about an artist by looking at his work. Artistic maturity can be gauged by comparing one work to another; personal associations can sometimes be determined through choice of subjects; stylistic currents which might reflect social change, and so forth. But what I find fascinating about a small museum with a single dedication is how much one



Arcades of the Louvres

can absorb regarding the artist as a person in his time.

In the Picasso Museum are the artist's illustrations for some of the best publishers of his time, as well as documents, letters and photographs which describe his close ties to the literary world and its leaders: Apollinaire, Cocteau, Breton, Prévert, and many others. Equally interesting and satisfying to see is the art in his personal collection which includes that of his friends, Derain, Braque, Matisse and Miro, as well as works by Renoir, Cézanne and Rousseau, who represent another time.

More impressive still is the Picasso Museum in Barcelona, which contains work from 1898-1980, an immense collection, including the forty-four studies he made of Velasquez's "Las Meninas," which Spanish art critics call that artist's most illustrious work. There are besides many landscapes, some of which recall the style of the Italian landscape painters working during the late 19th century.

If the Paris museum is of interest for its classical heritage, the same may be said for the Barcelona museum, with its polished terra-cotta tiled floors and galleries which open on to balconies overlooking flower-filled courtyards. The

feeling is classical Spanish and the conviction is that Picasso could be in residence.

It is not odd, then, to discover this same personal feeling about the space, and attention to detail, when visiting another small museum, the villa dedicated to Matisse. It is located outside Nice, overlooking an excavated Roman ruin, Cimiez. The villa is pink with white shutters and the surrounding gardens provide a refuge for old people who seek its shade, as well as younger ones, who seek its cool grass for lawn games.

As with the Picasso, the Matisse Museum is about the artist. There are photographs of him, some by Pierre Matisse, which show the artist at work. In one he is seated in a rowboat, wearing a jacket and hat, a swan gliding alongside. From the inscription we learn he was working on a sketch for Mallarmé. Matisse made many illustrations for writers of his day including Joyce, Motherlant, and Apollinaire. He felt it to be "... the responsibility of the artist to sketch the equivalent of the poetic image ..."

Inside the pink villa are the artist's belongings: his two practice violins, his dinnerware which is in the blue of provincial France, his more formal *objets*, some which look as though they may have come from an aunt's attic. The notes don't always explain. There are Oriental inspired ceramics from Picasso, gifts presumably, or maybe they traded. The furniture is whimsical, some hand painted, much of it heavy.

The visitor won't find many of Matisse's paintings here. The big museums and collectors have made their claim. But there are his famous nude studies in blue, the white palm, and an early work, "Still Life with Harmonium," plus some others. What one does find in the Matisse Museum are reminders of the artist and his contemporaries who made the social and artistic waves of their time.

If the Matisse and Picasso museums can be called monuments to those artists, then a visit to Giverny, Monet's home, might be called a monument to that



*MATISSE 52

Work of Matisse

artist's inspiration.

An hour's train ride from Paris, the Monet Museum does not contain any original work, simply enormous copies of his famous paintings. What comes closer to our idea of a museum, however, is Monet's house.

Willed to the Academy of Beaux Arts in 1966 by his son, the rose colored house with green shutters faces the immense gardens and pond, which Monet's contemporaries rightly called a masterpiece.

Critics claim that Monet took impressionism to its logical conclusion when he blurred his images, attributing to them through paint what light obtains in real life, a vibratory quality. Stepping into the house, the sensation of light is intense and pure. It floods the space in an assertive way. The colors inside are pronounced, definite, from shades of blue in the kitchen to the clear, bright yellow of the dining room. This latter room almost screams at the viewer, but it is not a harsh scream, rather a warm, welcoming one.

Equally welcoming are the garden and pond, equipped with artful Japanese bridges. Again, color and light are the over-all experience. Row after row of blooms, color laid on color as if on a palette, until one notices that even the water is a bloom with lilies. Monet

collected Japanese prints; there are hundreds in the house. Standing beside the pond and its little green bridges, the willow trees and lilies in the background, bring his liking for Japanese art into sharp focus.

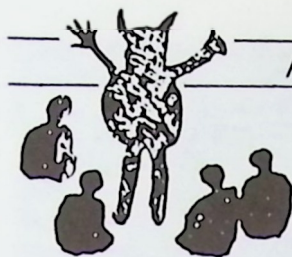
It was Edouard Manet who believed that a painting is first of all an act of creation, and later becomes a representation of this creation when it is rendered on canvas. Roaming the gardens of Giverny makes that idea come alive, as one tries to imagine what it must have felt like when Monet strolled those same paths. It is not a sharing of creation that the viewer enjoys, but a glimpse at what inspired that creation.



Giverny

Giverny is an extraordinary place, a treasure which the French only recently realized. If our monuments to civilization, like the Louvre and the Uffizi, contain representations of man's greatest moments, then it is the small museums in the world with their personal dedications which take us closer to the ones who created those moments. In a way, then, the family of man draws closer together, as we all learn more about ourselves.

Barbara Ryberg, international correspondent for the Guide, is a freelance writer who makes her home in Ashland.



A N A T I V E V I E W

by Thomas Doty



At the Nape of the Earth's Neck

Boundary Springs, where the Rogue River starts, is called *gwen-ta-ga-bok-dan-da* by the Takelma Indians of southwest Oregon . . . "the nape of the earth's neck." Here in the Cascade Mountains, water gushes out of a hillside with great force. For thousands of years, Native people have told stories of the river that rushes underground from the bottom of nearby Crater Lake, then floods into a powerful river that is a source of Native food as well as an ageless symbol of birth and life and death. Here at the beginning, there are colors as bright as creation . . . yellow monkeyflowers, green moss hugging logs that span the water, red and brown rocks that color the bottom of the river, swarms of bluegreen dragonflies that make the blue sky flow. Here is a good place to begin to understand the lifeways of the Takelma, a people whose name for themselves, *Dagelma*, means "people living along the river."

To the Takelma people, the earth's body is a great animal, the neck to the east at Boundary Springs, the ribs north and south along both sides of the Rogue River, and the tail at Gold Beach where the river flows into the ocean. The river is this animal's lifeblood, pulsing and throbbing through the Takelma world. But it is also the lifeblood of its people and a symbol for their lives.

Clouds form over the ocean and stretch east across the mountains bringing rain to the Cascades and feeding the lakes and streams and springs that feed the river. The river is born, rushing down the mountains, fast as a child's growth, almost out of control through the Rogue River Gorge, the water white and churning. Then on to the flowing of its middle life through the Rogue Valley, sometimes fast, sometimes slow. Downriver, its belly widens like the belly of an old man as it flows smooth and wide to its peaceful death at *di-ta-ga-yuk-uma-da*, "the tail at the earth's rear end." Then

rainclouds form and move over the mountains, rebirthing the river and its people again and again.

The Rogue Valley, along the middle life of the river, is the center of the Takelma world. Plank houses face east, upriver toward birth and the rising sun. Elder Daldal and Younger Daldal, giant dragonflies who walked upriver from the coast and made the world a good place to live, now live their lives as the two Table Rocks. Boulders shadow the river, carved and painted with the Old Time stories, and an old man spears the year's first salmon as he tells, with a fluid voice, the myth of the coming of the Salmon People. Camas colors the meadows blue. Acorns fill the oak trees along the riverbanks.

The Takelma seldom speak of the Land of the Dead. They are a life-focused people, an upriver people . . . the image of Children Maker, their creator. The river crashing through the Rogue River Gorge has little concern with the taste of salt a lifetime away. Ask directions to the Land of the Dead and Coyote will tell you:

Land of the Dead?
sure I know where it is

to the west
beyond the sunset
across the river

always on the *other* side
from where I am

At Boundary Springs, at "the nape of the earth's neck," the Rogue River is born and reborn, and the life vision of the Takelma people is constantly renewed. Among the monkeyflowers and the moss and the blue-green dragonflies is a good place to begin a friendship with a river and its people . . . a people as Native as the river itself.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest, and has published several books on the Native people of southern Oregon and northern California.

TRIO



CONCERTANTE

by Barbara Ryberg

The Trio Concertante will perform here on January 11, and chamber music lovers ought to mark their appearance with some attention. For one thing, this group of outstanding musicians is one of a select few world-wide able to perform both the piano trio and string trio repertoire. Violist Paul Hersh is also a pianist, and has appeared as soloist with the San Francisco Chamber Orchestra and the Summer Mozart Festival with George Cleve, among others. His two colleagues, Daniel Kobialka, Violin, and Laszlo Varga, Cello, also maintain lively careers as soloists, recording artists, and teachers. For another, the appearance of a trio in the Chamber Music Concerts series, offers the audience an opportunity to experience the breadth of chamber music repertoire.

I might point out that it is quite common for members of a trio to be solo performers. With only three members present, great demand is placed upon each instrument. In general, chamber music is said to be a means by which a composer can test a musical idea. The performers interpret that idea, which necessitates maintaining a close balance between the creation and execution of the idea, which in turn calls for precision performance. What the listener gains from this relationship of musician to music is a closeness to the work which is not possible in a larger musical form, and is what I believe binds the audience to it.

As with the string quartet, the literature written for both the string and piano trio is wide and varied. Haydn composed over twenty works for string trio alone. The piano trio repertoire is even larger, its composers stretching from Mozart to Ravel.

On Sunday, January 11, concert goers will have an opportunity to test their preferences in a concert which offers standard works for both the piano and string trio.

First on the program is *Piano Trio in B-flat, Op. 11* by Beethoven. Written originally for clarinet, this trio was composed toward the end of Beethoven's life. At the time, he wrote of his work, "... my art is winning me friends and respect and ... this time I shall make a good deal of money."

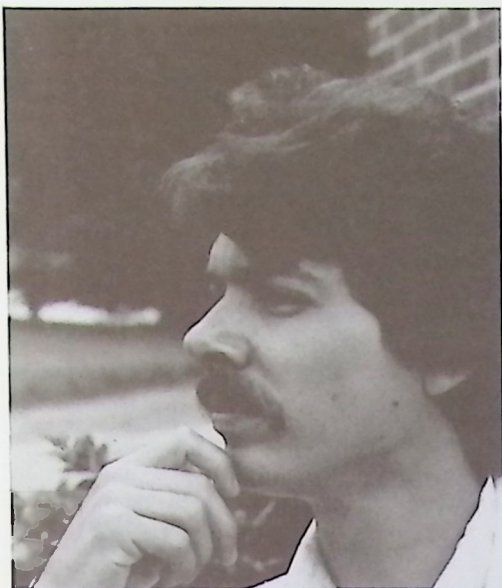
Trio compositions also came toward the end of Schubert's life, as did his *Great C Major* symphony. Unhappily for Schubert, and unlike Beethoven, however, the great torrent of music he produced toward the end of his life went unpaid for. The Trio Concertante will perform Schubert's *String Trio in B-flat, D. 471*.

A work by the American contemporary composer, Meyer Kupferman, appears next on the program. Composed especially for Laszlo Varga and the Trio Concertante, *Affinities* has been performed extensively by this group to mixed reviews. Still, sound is what music is all about, and new sound is something most music lovers acknowledge, even if they can't love it.

The evening will conclude with *Trio No. 2 in C Minor, Op. 66* by Felix Mendelssohn. Another piano trio and a favorite among chamber music lovers, this work by one of the most naturally gifted musicians of the 19th century will certainly renew our sensibilities as to what constitutes perfectly balanced musical performance by outstanding musicians.

Tickets for the Sunday, January 11 performance at the SOSOC Music Recital Hall are available by contacting the Division of Continuing Education, SOSOC, 482-6331.

Barbara Ryberg, an Ashland freelance writer, is a regular contributor to the Guide.



Arthur Shaw Conducts the Rogue Valley Symphony

by Kathleen Davis

The 1986-87 season of the Rogue Valley Symphony brings four candidates for the position of music director/conductor to the podium. The second candidate in this series is Arthur Shaw, a resident of Adrian, Michigan, where he is the music director of the Adrian Symphony. Arthur Shaw was born in Arizona and began his musical career at age three when he began studying the violin. He received his Bachelor of Music degree as well as his Masters degree in conducting from Wichita State University. Since then he has continued

his study of conducting at Vienna's international Master Course and at the American Symphony Orchestra League Workshops. He held the position of Assistant Conductor of the Arkansas Symphony Orchestra under Kurt Klippstatter before coming to Adrian College.

During a series of telephone conversations, Mr. Shaw graciously answered a variety of questions regarding his interest in the Rogue Valley Symphony in particular, and music in general. Mr. Shaw's engaging and articulate answers to KSOR's inquiries indicated why he was one of four finalists out of 120 applicants for the music director/conductor's position.

Mr. Shaw became interested in moving to the northwest partly because of its geographical similarity to the home of his youth, Flagstaff, Arizona. In addition, an old friend who is now a resident of the Rogue Valley recommended the position to Mr. Shaw. Another reason is that for several years, Mr. Shaw has been pursuing a double career: music director of the Adrian Symphony, and teacher and administrator at Adrian College. He feels that he is ready to make a change partly because "teaching and the administrative aspects of teaching are draining. It's a sensitive job and difficult to juggle such a variety of responsibilities. "The Adrian Symphony has come a long way," he went on to say, "and the symphony has attracted greater and greater community support. Now I'm ready for a new challenge."

I asked Mr. Shaw what special gifts he thought he could bring to the Rogue Valley Symphony and his response was emphatic: "I work well with people who are serious about music-making. I try to show my honest appreciation for others' work. My goals are not, I hope, inflexible or dogmatic. I want very much to have a musical product

that I believe in; those who are too rigid in their goals lose sight of the fact that the music is more important than personal style."

Mr. Shaw's inclusive philosophy extends to his beliefs about the special role of the small community orchestra. I spoke to him just following what was apparently a successful performance on a Sunday afternoon. His enthusiasm for the community orchestra was contagiously high. "Just following today's concert, a gathering of musicians and supporters was discussing our responsibilities in regard to the community. Actually the community symphony has more responsibility than a major orchestra. The major orchestra can really do anything musically: recordings, tours, impeccable performances, but a community symphony is part of the local focus of experience. Whereas the major symphony sometimes lacks a feeling of belonging and common goals with its home city, in a smaller population area, being a cultural focus and shared experience can perhaps be the highest calling to which music can aspire."

The desire to reach out to audiences emerged, too, from our conversation about the process of building and sustaining support: "Any plans to develop audiences must include youth. I have always been interested in special education programs; one that worked especially well here was to take two professional ensembles for demonstrations into the schools in Adrian. The Adrian Symphony is the only orchestra of its size with such a large scope of educational goals. The education of youth is of immense value — and one I hope I might build in the Rogue Valley."

Perhaps the most important way to involve the community, besides educational programs and the excitement of sharing a musical experience, is the music director's ability to transmit to the musicians as well as the audience, the intent and meaning of the music being performed. To this end, I asked Mr. Shaw about his rehearsal techniques.

"I approach a rehearsal from three directions," he explained. "Most important is the illustration of what the music means to me. My accessibility to the musicians is critical. I hope to express the extent to which I believe in the music and the composer. The degree to which we can re-live the composer's mind and composing process is immensely important — for all levels of musicianship, for all age levels, and for all levels of musical experience."

The second important direction of rehearsals includes the understanding that performing is an exercise in listening as well as playing. All the musicians are responsible for the success of the music; thus, I see myself as coordinator rather than dictator. Ensemble playing in the truest sense can yield outstanding results."

The third direction from which Mr. Shaw approaches rehearsals is that of shared personal experience revealed in and through music: "We have all, for one reason or another, chosen to play music. It means something to each as an experience — not as pure music but as a personal reflective process. If we as musicians recognize that human aspect of performance, our rehearsals as well as our finished product will carry more excitement than we may have thought possible."

The community experience, the shared goal, the musical ensemble — all these can be exciting indeed as our Rogue Valley music lovers gather in January to become acquainted musically and personally with Arthur Shaw.

Kathleen Davis teaches English at St. Mary's High School.

PROGRAMS & SPECIALS AT A GLANCE



Arthur Rubinstein is featured on Carnegie Hall Tonight

Sunday Weekend Edition brings Susan Stamberg back as host of an easy-going morning news magazine which, as Susan says, "We hope you'll keep the radio going like your pot of coffee." The program debuts Sunday, January 18, from 6 - 9 am.

Micrologus with its music renaissance and early baroque Saturday to a new time on

The Santa Fe Chamber Music KSOR with a new season of from the past three years beginning January 11.

Dead Souls, a nine-part series the most unusual classics a novel by Nicolai Gogol a cashiered bureaucrat who serves as collateral for an in Monday, January 13, at 9

Mind's Eye, which is no lo

The Hitchhiker's Guide to Arthur Dent's characters t 10-part science fiction co January 13 at 9:30 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian Weekend Edition*	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Micrologus*	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:30 St. Paul Sunday Morning	9:45 European Profiles	10:00 First Concert	10:00 First Concert
11:00 Audiophile Audition	10:00 First Concert	12:00 KSOR News	12:00 KSOR News
12:00 Chicago Symphony	12:00 KSOR News	2:00 Cleveland Orchestra	2:00 Ton
2:00 Music from Washington	2:00 Philadelphia Orchestra	4:00 Horizons	3:00 A N
Santa Fe Chamber Music (Beg. Jan. 11)	4:00 Northwest Week	4:30 Jefferson Daily	4:00 Fre
4:00 New Dimensions	4:30 Jefferson Daily	5:00 All Things Considered	4:30 Jeff
5:00 All Things Considered	5:00 All Things Considered	6:30 Siskiyou Music Hall	5:00 All 1
6:00 The Folk Show	6:30 Siskiyou Music Hall	9:00 Sound of Writing	6:30 Sisk
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:00 The Mind's Eye Dead Souls (Beg. Jan. 12)	9:30 Adventures of Doc Savage Hitchhikers Guide (Beg. Jan. 13)	7:00 Mus
	9:30 We, The People Dateline 1787 (Beg. Jan. 26)	10:00 Ask Dr. Science	9:00 Vint
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	9:30 Wha
	10:02 Post Meridian (Jazz)		10:00 Ask
			10:02 Sidr
			11:00 Pos

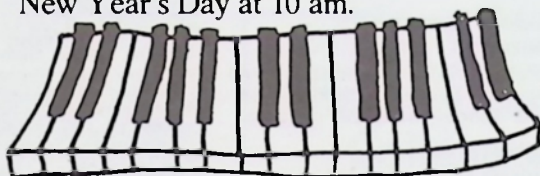
* Beginning Jan. 18

from medieval,
que periods moves from
Sunday mornings at 9 am.
Music Festival returns to
concerts plus highlights
on Sundays at 2 pm

ies dramatizing one of
n Russian literature,
counting the tale of a
uses the names of dead
mense loan, debuts on
m. It replaces *The*
nger in production.
the Galaxy returns
KSOR this month in a
edy series beginning

Tonight at Carnegie Hall pays special tribute to
Arthur Rubinstein in honor of the 100th anniversary
of his birth. His son, John Rubinstein, hosts the
program on Wednesday, January 29, at 2 pm.

New Year's Day From Vienna welcomes 1987 with
Herbert von Karajan conducting the Vienna
Philharmonic in a program of Strauss waltzes on
New Year's Day at 10 am.



Marian McPartland's Piano Jazz VIII presents an
entirely new series of programs which features some
long-time favorite musicians and several of the
younger jazz pianists who perform duets with
McPartland each Friday at 3:30 pm.

Wednesday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	10:30 Micrologus
at Carnegie Hall	2:00 Music From Europe	1:30 Eleanor Naylor Dana Music Series	11:00 Metropolitan Opera
To You	4:00 About Books And Writers	3:30 Marian McPartland's Piano Jazz	2:00 Pittsburgh Symphony
Air	4:30 Jefferson Daily	4:30 Jefferson Daily	4:00 Studs Terkel
son	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
ings Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
ou Hall	9:00 Fourth Tower of Inverness	8:00 New York Philharmonic	8:00 A Mixed Bag
Memory	9:30 Stories From The Native Earth	10:00 Ask Dr. Science	10:00 The Blues
Radio	10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	
Ho!	10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	
Si	10:45 Post Meridian (Jazz)		
r... Science			
Record			
Meridian			

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your early morning companion, with jazz and classical music, plus.

8:30 am Bioregional Report A weekly report on environmental, economic, and resource issues, produced by the Siskiyou Regional Education Project. Funded by the Carpenter Foundation of Medford.

6:00 am Weekend Edition Beginning January 18

National Public Radio's weekend news magazine moves to Sunday, with host Susan Stamberg. Your Sunday newspaper on radio!

9:00 am Micrologus Beginning January 18

This weekly program of music from medieval, renaissance and early baroque periods, hosted by Ross Duffin, moves to Sunday.

9:30 am St. Paul Sunday Morning

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Program schedule to be announced.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music to acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass and Medford.

Jan. 4 Fantasy Sounds Music this week includes works by Stravinsky, Schoenberg, Thalberg and Chihara.

Jan. 11 Recent Releases Music by Janacek, Handel, Glazunov, and Vivaldi; and an interview with John Dahl and Emil Torick on FMX.

Jan. 18 Music from Japan Traditional and contemporary music from Japan, including works by Takemitsu and Fukai, as well as Japanese recordings of music by Tony Scott and Bill Evans. John Sunier talks with Marc Finer of Sony on the future of CDs.

Jan. 25 Audio Adagios Music by Beethoven, Barber, Shostakovich, Reich, and Guiffre; and an interview with Doug Sax of Sheffield Labs.

12:00 n Chicago Symphony Orchestra

A 39-week series of concerts under the baton of Music Director Sir Georg Solti and numerous distinguished guest conductors. Produced by WFMT, Chicago.

Jan. 4 Claudio Abbado conducts a concert version of Mussorgsky's Opera *Boris Gudouhov*. The cast includes bass Ruggiero Raimondi in the title role, and tenor Kaludi Kaludov; mezzo-soprano Lucia Valentini-Terrani; bass Samuel Ramey; and bass-baritone John Shirley-Quirk. (Note: This program will run approximately four hours.)

Jan. 11 Sir Georg Solti conducts the 1812 Overture by Tchaikovsky, Op. 49; the Cello Concerto No. 1, Op. 107, by Shostakovich, with soloist Lynn Harrell; and Beethoven's Symphony No. 7.

Jan. 18 Neeme Jarvi conducts a program with some rarely-heard works, including Stenhammar's Symphony No. 1 in E-flat (1903); Liadov's *Polonaise in Memory of Pushkin*; and Rachmaninoff's Piano Concerto No. 2 in C Minor, Op. 18, with soloist Yefim Bronfman.

Jan. 25 Ivan Fischer conducts the Overture to *L'italiana in Algeri*, by Rossini; Schubert's Symphony No. 5 in B-flat, D. 485; Bartok's Music for Strings, Percussion and Celeste; and Kodaly's *Dances from Galanta*.



2:00 pm Santa Fe Chamber Music Festival Beginning January 11

The Southwest's most distinguished chamber music festival makes its annual broadcast visit to KSOR, with programs from the 1986 festival, as well as highlights from past seasons. Produced by National Public Radio.

Jan. 11 Pianists Jeffrey Swann and Ursula Oppens, violinist James Buswell, and the Mendelssohn String Quartet are among artists performing works by Bartok, Respighi, Shostakovich and Mendelssohn.

Jan. 18 Works by Barber, Beethoven, Rossini, and Schumann are performed by festival musicians including flutist Marya Martin, cellist Carter Brey and pianist Peter Frankl.

Jan. 25 Festival musicians perform a Mozart string quartet, the introduction to "Capriccio for String Sextet," by Richard Strauss; a quintet by Shostakovich; and Schubert's "Death and the Maiden" quartet.

4:00 pm **New Dimensions**

New Dimensions explores the myriad ways in which the world is changing through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jan. 4 Inner Knowing: The Art of Intuitive Wisdom with Dorothy Fadiman. Each of us has access to a distinct, intelligible inner voice which can provide guidance about every aspect of our lives. Fadiman shares her knowledge of this deep wellspring of wisdom.

Jan. 11 An American In Kiev with Patricia Sun. Patricia Sun describes her visit to Kiev in 1986, when she and a group of sixty other Americans visited Kiev two days after the Chernobyl Nuclear Plant accident.

Jan. 18 Music That Matters with Bruce Cockburn. For over fifteen years, Canadian singer Bruce Cockburn has crafted his songs of love, wonder, suffering and hope with a power matched by few of his contemporaries. Cockburn's songs can convey both political messages and spiritual rapture.

Jan. 25 The Creative Connection with Natalie Rogers. Rogers says that becoming more creative provides a powerful pathway for positive change, as we balance the rational with the intuitive. Natalie Rogers is the Founding Director of The Person Centered Expressive Therapy Institute in Santa Rosa, California.

5:00 pm **All Things Considered**

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm **The Folk Show**

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm **Possible Musics**

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music From The Hearts of Space
Local funding by Soundpeace, Ashland.

2:00 am **Sign-Off**



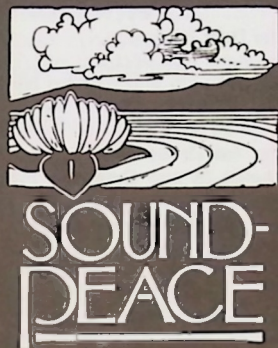
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Fire Truck - Tom Lewis Toys*

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MONDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

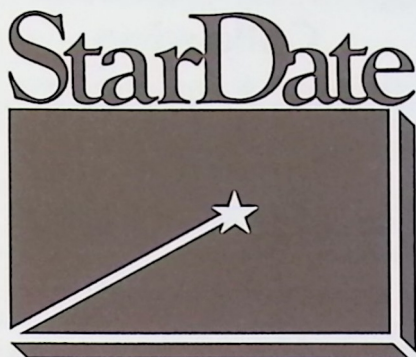
This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news with Annie Hoy.

6:57 am Russell Sadler's Oregon Outlook.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:



7:30 Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family and the Northwest Nature Shop.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:34 am **The Bioregional Report** A look at environmental, social, economic, and resource issues in the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Jan. 5 SCHUBERT: Symphony No. 8 ("Unfinished") CD

Jan. 12 SCHUMANN: Piano Concerto CD

Jan. 19 DOHNANYI: Serenade for Strings CD

Jan. 26 BRAHMS: Symphony No. 1 CD

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

A new 39-week season of concerts by this world-renowned orchestra. Produced by WFMT in Chicago.

Jan. 5 In this concert performance, Riccardo Muti conducts Wagner's opera, *The Flying Dutchman*, with bass-baritone Martmut Welker, soprano Sabine Hass, bass Aage Haugland, tenor Michael Myers, tenor Gary Lake, and mezzo-soprano Clarity James. (Note: Due to the length of this broadcast, the concert will begin at 1:00 pm.)

Jan. 12 In a concert performed in honor of Virgil Thompson's 90th birthday, Dennis Russell Davies conducts four Thompson compositions: *Sea Piece with Birds*, *Wheat Field at Noon*, *The Seine at Night*, and *Five Songs of William Blake*. Also on the program are Borodin's Polvetsian Dances from *Prince Igor*; and the Suite from *The Miraculous Mandarin*, by Bartok.

Jan. 19 Dennis Russell Davies conducts Weber's Overture to *Der Freischutz*; the Piano Concerto No. 4 in G, Op. 58, by Beethoven with soloist Horacio Gutierrez; the World Premiere of a new work (as yet untitled) by Chinariy Ung; and Hindemith's *Metamorphosis on Themes by Weber*.

Jan. 26 Riccardo Muti conducts the Overture to *The Flying Dutchman*, by Wagner; Bernstein's *Serenade for Violin Solo, Strings and Percussion*, with soloist Norman Carol; and the *Suite de Concert*, and *Roma* by Bizet.

4:00 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blow Pipe, divisions of CSC, Inc.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff, and hosted by Tom Olbrich.

5:00 pm All Things Considered

Noah Adams hosts this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Carlton Ward.

Jan. 5 LISZT: *Tasso, Lamento e Trionfo* CD

Jan. 12 SCHUMANN: *Frauenliebe und Leben* CD

Jan. 19 SIBELIUS: Symphony No. 4 CD

Jan. 26 BAX: Symphony No. 4 CD

9:00 pm The Mind's Eye

A series of dramatizations of great literary works. (NOTE: This series concludes on January 6. It is no longer being produced.)

9:00 pm Dead Souls (Begins January 12)

A dramatization of one of the most unusual classics in Russian literature: Nicolai Gogol's *Dead Souls*. The nine-part radio drama recounts the bizarre tale of a cashiered bureaucrat who uses the names of dead serfs as collateral for an immense loan.

Jan. 13 A mysterious stranger, Pavel Ivanovich Chichikov, arrives in a small provincial town, ingratiates himself with the local officials and landowners, and makes an astonishing proposal.

Jan. 20 Stranded in a torrential downpour, Chichikov finds shelter in the home of Korobochka, a superstitious and wealthy widow.

Jan. 27 Patiently pursuing his scheme, Chichikov encounters Nozdrev, a bullying, pathological liar, and barely escapes a severe beating.

9:30 pm We, the People

A new series of radio dramas, produced by Himan Brown, which provides portraits of some of the men who created the U.S. Constitution.

Jan. 5 (Concluding episode) *Shay's Rebellion*. Ralph Bell stars in the story of Massachusetts farmer Daniel Shays, whose "rebellion" helped create the climate for the creation of the Constitution of the United States of America.

Jan. 12 and 19 To be announced.

9:30 pm Dateline 1787

Beginning January 26

As we continue to celebrate the bicentennial of the United States' Constitution, join us for this production by the National Radio Theatre of Chicago. This is a 14-part series of documentaries on the framing of the Constitution.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

Local broadcast funded by *The Gateways Program of Douglas Community Hospital of Roseburg.*

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

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T U E S D A Y

*hy date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am; plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan. 6 GRIEG: Quartet in G, Op. 27 CD

Jan. 13 HOVHANESS: Symphony No. 11 ("All Men Are Brothers") CD

Jan. 20 RAVEL: Piano Concerto in G CD

*Jan. 27 MOZART: *Eine Kleine Nachtmusik* CD

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A new season of concerts under Music Director Christoph von Dohnanyi.

Jan. 6 Christoph von Dohnanyi conducts Schubert's Symphony No. 5 in B-flat; and Strauss' *Ein Heldenleben*.

Jan. 13 Christoph von Dohnanyi conducts *Sun Treader* by Ruggles, the Piano Concerto in G, Op. 33, by Dvorak, with soloist Gerhard Oppitz; and Beethoven's Symphony No. 7.

Jan. 20 Christoph von Dohnanyi conducts Haydn's Symphony No. 88 in G; Beethoven's Piano Concerto No. 3 in C, Op. 37, with soloist Rudolf Firkušny; and the Symphony No. 4, by Charles Ives.

Jan. 27 Christoph von Dohnanyi conducts *Metamorphosen*, by Richard Strauss; Mendelssohn's Symphony No. 1 in C, Op. 11; and Brahms' Violin Concerto in D, Op. 77, with soloist Pinchas Zukerman.

4:00 pm Horizons

This series from NPR focuses on the lives, cultures and problems of the many minority groups in America.

Jan. 6 **The Adroin Brothers** The Adroin family, which has performed and created Cajun music for 60 years, are heard in performance and interviews recorded at the American Folklife Festival.

Jan. 13 **Mothers in Crisis** This program examines the perplexing problem of mothers entering the mental health system; who cares for their children?

Jan. 20 **Black Poets** Poets, including Ishmael Reed, Regina Jennings, and Quincy Troupe, describe how the political messages of

black poets in the 1960s have been transformed into contemporary black poetry.

Jan. 27 **Child Witnesses on Trial** An investigation into the phenomenon of child witnesses in court cases — in particular those relating to sexual abuse — and the ways that the courts are addressing their problems in a system geared for adults.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jan. 6 BACH: A Musical Offering CD

Jan. 13 STRAUSS: *Ein Heldenleben*

Jan. 20 RACHMANINOV: Five Songs

*Jan. 27 MOZART: Piano Concerto No. 23 in A CD

9:00 pm The Sound of Writing

Jan. 6 In "The Very Idea," by Faye Nichols, Grandmama never was one to judge other folks; but when it comes to Mr. Jones, something has to be done. And it is! In "The Fan of the New York Mets," Minna Kaufman, a 72-year-old widow, packs a lunch, rides the subway, buys a box seat and a beer — and is rewarded with a miracle.

Jan. 13 Two stories are featured this week: In "Dispersal" by Will Weaver, a farmer discovers the real cost of the tractor he just purchased at the auction of his neighbor farmer's equipment. And in "Susanna Dancing" by Elizabeth Herron, Susanna remembers her childhood crushes on Uncle Roy and cousin Boyd.

Jan. 20 In Marianne Gingher's "Putting the Babies to Bed," things not clear earlier in the day seem to make sense as Penny puts the babies to bed. But things aren't so clear in Ruth Hammond's "Transaction at the Walk-In Bank," as the young woman ponders the old man's declaration of love.

Jan. 27 In "Vincent" by Louis Turco, consequence of rebellion becomes the question as Vincent takes action to relieve the boredom of his job. And "Love 'Em and Leave 'Em" by X.J. Kennedy takes a young look at whether marriage is all it's cracked up to be.

9:30 pm The Adventures of Doc Savage

Another run of this breathtaking series about the Man of Bronze and his intrepid gang. These guys have moxie! Don't miss the breathtaking conclusion of (ominous music) "The Thousand-Headed Man!"



Hitchhiker's Guide to the Galaxy begins January 13 at 9:30 pm.

Jan. 6 The Deadly Treasure The secret of the thousand-headed man is discovered, as well as the real use of the black sticks. Doc and his gang fight their way out of the sinister city and the jungle — without marring their make-up!

9:30 pm Hitchhiker's Guide to the Galaxy Beginning January 13

KSOR presents a repeat of this science fiction comedy series, produced by the BBC.

Jan. 13 The story of how the Earth was destroyed by a Vogen constructor fleet building an intergalactic freeway; and how ape descendent Arthur Dent is rescued by his mysterious friend, Ford Prefect, and recruited to help compile the revised edition of *The Hitchhiker's Guide to the Galaxy*.

Jan. 20 Arthur Dent and his friend, Ford Prefect, are about to perish in hyper-space when they are taken aboard a starship. There they encounter robots with GPP: Genuine People Personalities.

Jan. 27 Arthur Dent and his companions travel to Magrethea, the planet where planets are made. There they meet Slartibartfast, Magrethea's head designer, who won an award for Norway.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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WEDNESDAY

*by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News with Annie Hoy

6:57 am Russell Sadler's Oregon Outlook

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Jan. 7 RODRIGO: Concierto de aranjuez CD

Jan. 14 DEVIENNE: Symphonie Concertante in G, Op. 76

Jan. 21 COPLAND: Appalachian Spring CD

Jan. 28 RACHMANINOV: Piano Concerto No. 2

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Jan. 7 Famed soprano Kiri Te Kanawa is accompanied by pianist Martin Katz in performances of songs by Liszt, Walton, Korngold and Rachmaninoff.

Jan. 14 Pianist Phillipe Entremont serves as soloist and conductor of the Vienna Chamber Ensemble in Mozart's Piano Concerto No. 14 in E-flat, K. 449, and *Piece de Concert*, by Eder.

Jan. 21 Flutists Jean-Pierre Rampal and Alain Marion are accompanied by keyboardist John Steel Ritter in works by Claude Bolling and Franz Doppler.

Jan. 28 This week, a special tribute to Arthur Rubinstein (whose son, John, is the host of this program) in honor of the 100th anniversary of his birth (January 28th, 1887).

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jan. 7 The two piano team of Anthony and Joseph Paratore plays a program of operatic transcriptions for two pianos.

Jan. 14 This week is the first of a three-part examination by Roland Nadeau of the piano sonatas of Franz Schubert, composed between 1815 and 1828.

Jan. 21 Schubert piano sonatas, part two.

Jan. 28 Schubert piano sonatas, part three.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

Jan. 7 Reverend Andrew Greeley reflects on his life as a parish priest and a sociologist of the Roman Catholic Church.

Jan. 14 Sidney Biddle Barrows, the "Mayflower Madam," describes her double life as owner of an exclusive New York call-girl service, and as member of one of America's first families.

Jan. 21 Composer/pianist/singer Dr. John (Mac Rebennack) discusses his musical roots in New Orleans.

Jan. 28 Avant-garde comic book artist Art Spiegelman discusses his controversial comic book, *Maus*, telling the true story of how his father survived the Nazi holocaust.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

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5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jan. 7 STRAVINSKY: A Soldier's Tale

Jan. 14 BACH: Goldberg Variations CD

Jan. 21 BRUCKNER: Symphony No. 7 CD

Jan. 28 FALLA: El amor brujo

7:00 pm Music Memory

Jan. 7 DVORAK: "New World" Symphony

Jan. 14 PUCCINI: *La Boheme* excerpts

Jan. 21 VERDI: *Requiem*

Jan. 28 Review Week

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm What Ho! Jeeves

Set in a timeless England of Mayfair clubs and country house weekends. What Ho! Jeeves romps through 29 half-hour episodes chronicling the delirious misadventures of the addle-brained man-about-town Bertie Wooster and his ever-resourceful valet, Jeeves. These BBC adaptations of P.G. Wodehouse's immortal stories star Sir Michael Horden as Jeeves and Richard Briers as Bertie, along with a stellar cast of British actors. This month we continue the story, "Jeeves and the Feudal Spirit."

Jan. 7 Jeeves Matermind The junior Ganymede provides ammunition against Ma Trotter, whose ambition is to acquire a knighthood for her husband, and Anatole for her kitchen.

Jan. 14 Jeeves Exerts the Old Cerebellum Bingo Little is in love with a woman beneath his station, and Jeeves prescribes the works of Rosie M. Banks, a writer of romances, for the purpose of securing the support — monetary and moral — of Bingo's rich bachelor uncle.

Jan. 21 Jeeves Loses His Grip ("Right Ho! Jeeves," part I) To Bertie's astonishment, Gussie Fink-Nottle, newt-fancier, has come to London and is in love. On Jeeves' advice, his is even prepared to attend a fancy dress ball in scarlet tights.

Jan. 28 Aunt Dahlia Bertie receives a mysterious telegram, leading to a series of communications between himself and his Aunt Dahlia, resulting in Aunt Dahlia's invitation to Brinkley Court.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Bed Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Jan. 7 Pianist Chick Corea discusses the use of classical technique in jazz performance and demonstrates his impressionistic style as heard in his album, *Voyage*.

Jan. 14 Saxophonist Branford Marsalis talks about life on the road with Sting and guides listeners through his latest record, *Waiting for Tain*, and his brother Wynton Marsalis' album, *Black Codes*.

Jan. 21 Drummer Tony Williams talks about leading a band from behind a drum kit and plays his album, *My Michella*.

Jan. 28 Pianist McCoy Tyner plays his latest, *It's About Time*, demonstrates the use of fourths in playing the blues, and talks about his years with John Coltrane.


11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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THURSDAY

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5:00 am Morning Edition

6:50 am Regional news with Annie Hoy

6:57 am Russell Sadler

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR News Director Annie Hoy presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am January 1

New Year's Day From Vienna

The waltz symbolizes Vienna's affection for the past and its hopes for the future, emotions never stronger than they are at the New Year's. Fittingly, the Viennese welcome the New Year with waltzes, and for forty years listeners around the world have been able to join them through Austrian Radio broadcasts of the annual Vienna Philharmonic New Year's Concert. This year, Herbert von Karajan conducts a program of Strauss waltzes. Soprano Kathleen Battle is special guest.

10:00 am - 2:00 pm First Concert

Jan. 1 PROKOFIEV: Peter and the Wolf

Jan. 8 HARTY: An Irish Symphony CD

Jan. 15 LISZT: Venezia e Napoli CD

Jan. 22 BEETHOVEN: Piano Sonata No. 29 in B-flat ("Hammerklavier") CD

Jan. 29 DVORAK: String Quartet in F, Op. 96 ("American") CD

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Jan. 1 A performance by pianist Sviataslav Richter headlines a program featuring the Berlin Radio Symphony Orchestra and the Hilversum Radio Philharmonic, in works by Mozart, Sibelius, Haydn, Sallinen and Wagner.

Jan. 8 The Hilversum Radio Philharmonic and the Berlin Radio Symphony perform works by Hans Henkemans, Siegfried Wagner, and Heitor Villa-Lobos.

Jan. 15 Herbert von Karajan, Neville Marriner, Nikolaus Harnoncourt and Garcia Navarro conduct the Berlin Philharmonic, the Berlin Radio Symphony, and the Stuttgart Radio Symphony in performances of music by Ravel, Richard Strauss, Mozart and Falla.

Jan. 22 Noted European soloists are featured in works by Palmgren, Tchaikovsky, Kouss, Smetana, and Richard Strauss.

Jan. 29 Herbert von Karajan, James Levine, Vaclav Neumann, and Erich Leinsdorf conducts the Berlin Philharmonic Orchestra in works by Debussy, Mozart and Mahler.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in

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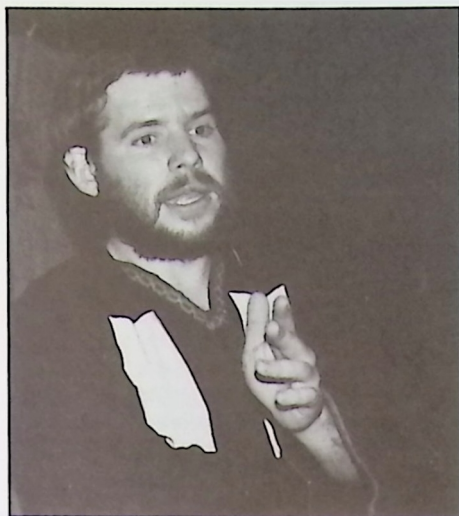
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Thomas Doty of Stories from the Native Earth

Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Thing Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jan. 1 MOZART: Clarinet Concerto CD

Jan. 8 BRAHMS: Violin Concerto

Jan. 15 PROKOFIEV: *Romeo and Juliet*, Suite No. 2 CD

Jan. 22 BOCCHERINI: Guitar Quintet No. 9 in C

Jan. 29 NIELSEN: *Aladdin*, Suite for Orchestra, Op. 34 CD

9:00 pm The Fourth Tower of Inverness

KSOR presents a reprise of this popular fantasy-drama series, produced by ZBS Media. Follow the adventures of Jack Flanders as he solves the mystery of the mountaintop Victorian mansion known as Inverness. (Note: *Chautauqual* is on a three-month hiatus after January 1.)

Jan. 8 Jack Flanders sees a mysterious fourth tower rising from his aunt's mansion, and encounters some of her other-worldly guests.

Jan. 15 A seductive siren, The Madonna Vampira, leads Jack to a hidden jukebox, but the price of playing the Wurlitzer of Wisdom is too high.

Jan. 22 Jack and one of his aunt's guests, the dry-witted alchemist Dr. Mazoola, lay out dragon flypaper to capture the estate's resident dragon.

Jan. 29 Jack attempts to uncover clues about the elusive fourth tower Wham Bam Shazzam, the "punk" protege of the Indian mystic, Chief Wampum.

9:30 pm Stories from the Native Earth

Storyteller Thomas Doty is featured in this reprise of his popular series of stories and myths of the original inhabitants of southern Oregon and northern California.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre

10:02 pm Jazz Album Preview

Each week KSOR presents the newest and best releases in jazz.

10:50 pm Post Meridian

Jazz for the late night. Your requests are always welcome.

2:00 am Sign-Off

Cozy

Crisp winds shift
life's focus to inside things.
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FRIDAY

*by date denotes composer's birthdate



McPartland with Kenny Kirkland (l) and Roy Eldridge (r).

5:00 am Morning Edition

Includes regional news with Annie Hoy at 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan. 2 HANDEL: Water Music: Suite in F CD

Jan. 9 KHACHATURIAN: Piano Sonata

Jan. 16 STRAUSS: Also Sprach Zarathustra CD

Jan. 23 BACH: Cello Suite No. 3 in C CD

Jan. 30 BEETHOVEN: Symphony No. 8 CD

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm The Eleanor Naylor Dana Music Series

Concerts from the 1986 Vienna Festival and the 1986 Salzburg Festival, two of the world's finest music festivals.

Jan. 2 Mezzo-soprano Frederica von Stade and pianist Martin Katz perform a program of songs by Faure, Schubert, Mahler, Copland and others.

Jan. 9 Seiji Ozawa conducts the Vienna Philharmonic Orchestra in the Egmont Overture, by Beethoven; the Piano Concerto No. 1 in E-flat Major, by Liszt, with soloist Martha Argerich; and Strauss' *Ein Heldenleben*, Op. 40.

Jan. 16 The Hagen Quartet (which has performed in the KSOR area) performs quartets by Janacek, Mozart and Schubert.

Jan. 23 The Camerata Academica of the

Salzburg Mozarteum, conducted by Sandor Vegh, performs Mozart's Divertimento in B-flat Major, K. 287; Wolf's *Italian Serenade*; and Haydn's Symphony No. 39 in G Minor.

Jan. 30 Pianist Rudolf Buchbinder performs a recital of music by Schumann, Chopin and Beethoven.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Jan. 2 Ross Tompkins' affinity for beautiful ballads is evident in "Everytime We Say Good-bye," and "In the Wee Small Hours of the Morning." Marian uncovers his swinging side in duets of "It's You or No One," and Ellington's "Squeeze Me."

Jan. 9 Oscar Peterson is, to many, simply the greatest living jazz pianist. Here he plays "Emily" and "Old Folks," and duets with Marian of "Falling in Love with Love."

Jan. 16 This swinging opener of the new Marian McPartland season teams Marian with the elegant singer-pianist Bobby Short, and they play, among others, Monk's "Round Midnight."

Jan. 23 Roy Eldridge's decades as a trumpet player are legendary. But it is his piano playing which is featured on this program. We'll hear "M&R Blues," which Roy created with Marian.

Jan. 30 The number of Kenny Kirkland's recordings exceeds his age — 30 — and here he plays his own composition, "The Prayer," and a duet with Marian of "Billie's Bounce."

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

Friday includes Steve Forrester's report on events in Washington D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Thing Considered

Local funds by John G. Apostol, M.D., Medford; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

- Jan. 2** BARTOK: Music for Strings, Percussion and Celeste CD
- Jan. 9** SHOSTAKOVICH: Symphony No. 5 CD
- Jan. 16** HAYDN: Symphony No. 96 CD
- Jan. 23** GERSHWIN: *Rhapsody in Blue* (version for two pianos)
- Jan. 30** RACHMANINOV: *The Bells*

8:00 pm New York Philharmonic

Jan. 2 Zubin Mehta conducts Copland's *Letter from Home* and John Henry; Sarasate's Fantasy on Bizet's *Carmen*, Op. 25; Chausson's *Poeme* for Violin and Orchestra, Op. 25, with soloist Itzhak Perlman; Ravel's *Tsigane* for Violin and Orchestra, with Perlman; and Schumann's Symphony No. 1 in B-flat, Op. 38 ("Spring").

Jan. 9 Zubin Mehta conducts the world premiere of Karel Husa's Concerto for Orchestra; Schubert's Symphony No. 2 in B-flat; and Liszt's Piano Concerto No. 2 in A, with soloist Andre Watts.

Jan. 16, 23 & 30 Programs to be announced.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Jan. 2 Veteran vocalist Lorez Alexandria shares the spotlight with Al Williams and his Jazz Society Band, and Henry Butler plays solo piano.

Jan. 9 To be announced.

Jan. 16 The Modern Jazz Quartet displays its classic "chamber" approach to jazz at the Paul Masson Winery in Stockton, California.

Jan. 23 A celebrated duo, vocalist Sheila Jordan and bassist Harvie Schwartz, play expressive versions of classic songs.

Jan. 30 The amazing sounds of vocalist Bobby McFerrin are heard as recorded live at North Carolina's Spoleto Festival.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off



Come to Bandon during Storm Watching Season, feel the wind on your face, taste the salt spray on your lips and thrill to the crashing waves and the power and fury of a stormy sea! Then duck into one of our warm quaint shops, have a cup of hot coffee at one of our fine restaurants and be sure to attend these special events:

Events: Jan. 17th

In concert, 5 time Grammy Award Winner *Laurindo Almeida and Friends* - 8 PM Harbor Hall - call 347-9712 for information.

Bandon Stormwatchers Free Programs at Community Center in City Park - Saturdays at 3 P.M. listed below:

Jan. 17 - *"Multi Images of Shore Acres and Sunset Bay"* by Shirley Bridgeham & Andy LaTomme

Jan. 24 - *"Beachcombing & Glass Floats,"* by Amos L. Wood

Jan. 31 - *"Pelagic Birds,"* by Mike Graybill

Bandon Chamber of Commerce

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Bandon, Oregon 97411

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Bandon-by-the-Sea

*"So easy to find,
so hard to forget..."*

SATURDAY

•by date denotes composer's birthdate

Weekend EDITION

With Scott Simon on Saturdays

Susan Stamberg on Sundays

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning. Includes:

8:30 am Diana Coogle Commentary

9:00 am Bloregional Report (Beginning January 24)

9:30 am **Northwest Report** Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

9:45 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Jan. 3 Parallels Two recordings each of "Wang Wang Blues," "Chinatown," and "Romance in the Dark."

Jan. 10 Webb Instrumentals Recordings by the fine Chick Webb band which were often overshadowed by the vocals.



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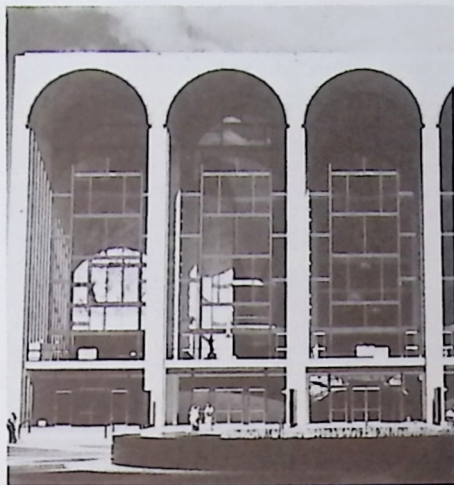
Jan. 17 Bix on LP Bix Beiderbecke recordings that were not available during the 78 rpm era.

Jan. 24 Discs Jazz recordings available only to armed forces personnel during World War II.

Jan. 31 First Sessions First recording sessions by Coleman Hawkins, Lionel Hampton, Glenn Miller and others.

10:30 am Micrologus

Note! Micrologus moves to Sundays at 9:00 am, beginning January 18. The last Saturday broadcast will be January 10.



11:00 am Metropolitan Opera

Live from New York City, the complete broadcast season of the Metropolitan Opera.

National funding provided by Texaco, Inc. Local broadcast funded by Sun Studs of Roseburg, and Sun Plywood of Coos Bay.

Jan. 3 La Boheme by Puccini. Julius Rudel conducts. The cast includes Leona Mitchell, Barbara Daniels, Denes Gulyas, and Brian Schexnayder.

Jan. 10 Rigoletto by Verdi. Thomas Fulton conducts, and the cast includes Mariella Devia, Sherrill Milnes, Dano Raffanti, and Dmitri Kavrakos.

Jan. 17 Madama Butterfly by Puccini. Thomas Fulton is on the podium, and the cast includes Renata Scott, Vasile, Moldoveanu, and Lenus Carlson.

Jan. 24 Tannhauser by Wagner. James Levine conducts, and the cast includes Jessye Norman, Eva Randova, Richard Cassilly, Hakan Hagegard, and Jan-Hendrik Rootering. (Note: Today's broadcast begins at 10:30 am.)

Jan. 31 Manon Lescaut by Puccini. Julius Rudel is conductor, and the cast members include Leona Mitchell, Ermanno Mauro, Brian Schexnayder, and Italo Tajo.

2:00 pm Pittsburgh Symphony January 3

Rudolf Barshai conducts the Piano Concerto No. 1 in B-flat Minor, Op. 23, by Tchaikovsky, with soloist James Tocco; and the Symphony No. 8, Op. 65, by Shostakovich.

2:00 pm San Francisco Symphony Orchestra Beginning January 10

KSOR brings you another season of broadcast concerts by the San Francisco Symphony, under the baton of Music Director Herbert Blomstedt.

Jan. 10 Herbert Blomstedt conducts Wagner's Prelude to *Die Meistersinger*; Sessions' Symphony No. 2 (1946); and Strauss' *Ein Heldenleben*.

Jan. 17 Michael Tilson Thomas conducts an all-Tchaikovsky program, including the *Marche solennelle*, the Suite No. 1 in D Minor, Op. 43, and Variations on a Roccoco Theme for Cello, Op. 33.

Jan. 24 Michael Tilson Thomas conducts a single work: Mahler's Symphony No. 6 in A Minor.

Jan. 31 Herbert Blomstedt conducts Weber's Overture to *Oberon*; the Symphony No. 5 in B-flat, D. 485, by Schubert; and the Piano Concerto in F Minor, Op. 114, by Max Reger, with soloist Steven Mayer.

4:00 pm Studs Terkel Almanac

Author, critic and master interviewer Studs Terkel hosts this weekly best from his daily Chicago radio series, including interviews and readings.

Jan. 3 Poet Paul Carroll reads from and discusses his prize-winning collection of poetry, *The Garden of Earthly Delights*.

Jan. 10 Science writer Louise B. Young discusses her book, *The Unfinished Universe*, which looks at the universe as a continuing process.

Jan. 17 Jazz aficionado John McDonough pays tribute to Benny Goodman.

Jan. 24 Author John Dower talks about his book, *War Without Mercy: Race and Power in the Pacific*.

Jan. 31 Author Gerda Lerner discusses her book, *The Creation of Patriarchy*.

5:00 pm All Things Considered

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center of Medford; and Mid-Oregon Printing of Roseburg.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



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— from *The Lattice*

Green river days. The aspens glimmer above the brooks which thread into finer and finer splinters of current; all is stained with white light. To someone out on an isolated road, the landscape is blanketed with mirage, and if he happens to take the wrong turn and come out on the abandoned county highway, one mica mountain, glimmering, gives way to another, on the coils of the asphalt, which, in the right light, resemble the back of a cobra.

In this heat, which now hits a hundred, the cows crowd under the one oak by the pond, and the wild roses, so dank in May, begin to scorch around the edges. And all the onlooker can think of is walking beside the stream in the gulley below, forgetting the copperheads and the rattlers. And any snapshot that is taken does not do justice to the colors: the green of the water hardly shows at all, and without the green, the immense implication of heat is lost — just as the emerald of a tinted hearth fire loses all of its luster in a photograph. The green water makes the onlooker thirsty, and the picture refuses to show that: how at the counter of the cafe, when it is finally reached, he has trouble staying on his stool, wanting to thrust his head down inside the bin which the waitress has so flippantly opened, ice rattling in her gavel-like scoop. Then two-three measures of Green River syrup into the tulip glass; for a moment the waitress is an apothecary, until the soda comes and the drink she hands you becomes a drink from the stream. And the streets outside, bordered with awnings, melt into the moon on the river of the emblem of "Green River!" which does not have the exclamation point after all; it's the first time you've noticed — the point and the green hills and two trees in a verdant silhouette along its banks, the entire emblem decaled on the mirror.

And so it was that in early June, with the heat wave of 1954, Marianna's repaired soda fountain became the town's mainstay. All the previous conflicts and grudges were forgotten. Everyone crowded there, the only fountain in town. At night, before falling asleep, Marianna would sit up listening to the shouts of Mr. and Mrs. Cordey next door and think how suddenly all their power had been taken from them, because the mother would no longer agree — to whatever it was — and Marianna would think on the inevitable fact — that the cafe's making a profit — for the first time it was matching the interest coming in from their father's principal — was partly a result of the business from the Cordey relatives; they were flocking in now that the people who lived next door were known as squabblers — no longer taken seriously — and the curse upon the cafe had been lifted. Afternoons, when Cordey would return home from work, he would fiddle with the machinery in the backyard or on their front lawn, and, turning kindly to the nuns who were making their black, glimmering way up the street to St. Catherine's he would look the broken patriarch. And then Marianna would roll down the shade, and, forgetting him, would spend her break studying Haydn or writing a letter of inquiry to a college; or, early nights, she would make a quick visit to Mrs. Louis, who would give her further pointers on her solo, which was at hand.

"You are a second soprano, my dear," Mrs. Louis would say at her piano. "This solo is demanding — you have to sing beyond your range."

"But since it's there and I have to sing it, I want to sing it, what's your advice?"

"I would sing soft on the 'A.' And above all, the 'B.'"

"Charles wouldn't allow that."

"Well, that's my advice on it. You're not going to get anywhere by straining. There's a gap between the time you stopped singing in high school and church and when you started up again. You're just going to have to wait until your voice becomes more elastic again."

They were at the piano where they had a view: of the "sun room," whose open windows were screened by triple-arching boughs of climbing Star of Holland roses, where, at night when she pushed the glass doors all the way back to let the breeze in, one was sure that Persephone herself would float through the windows and rooms with scarves and scents and red-starred wreaths. At times, Marianna would find herself overwhelmed by the additional orchestration, like the rose bloom of Goethe lyrics in a Beethoven song — or in a more practical vein, she'd think of Jill — who could never come here because she'd sneeze the whole night.

Mrs. Louis kept one window free of vines, and through it one could see a pond gilded with red, fan-tailed fish. They formed a kind of emblem for her, for in her bookcase she kept packets of stickers, ordered all the way from Seattle — goldfish, swans, roses, magic flutes. Or something for the holidays. And every child was rewarded.

In the bookcase, there were also her own publications — *Teaching Restless Fingers to Play*, *My First Purple Songbook*, containing "The Violet's Serenade" and "The Pansy's Waltz." As I turn their pages now, I could call Mrs. Louis the source or The Source, for it's often true that the talent of many artists emerged exactly here or some place like it — in a study or studio or living room, most likely scented and overdone, one colored with purple shadows, where the reward was given as a gift.

Marianna, however, was not at all aware of this, was not feeling grateful at this moment. She was only thinking of the performance ahead of her. "If I don't sing that 'B' loud and clear in the *Gloria* solo, I couldn't face myself."

"If seems to me the solution is simple." She noted the score. "There's a solo also written in for second soprano. You could sing that, just switch down for a few bars, since they're keeping the soprano solos to one person anyway."

"Charles would be furious even at the suggestion."

"Why?" Mrs. Louis looked at her with astonishment. "Nobody else would notice. Who does he think you're singing for, anyway? The city of New York?"

"He wants to do it as if it were the city of New York."

Mrs. Louis looked askance. "That's very foolish, then. He's making it matter too much, but I'm not surprised. He even drives the church choir too hard sometimes. I mean hard in the wrong way. But you're going to have to decide for yourself." She closed the score. "Anyway, I know you're ready, even if he doesn't think so. You'll get butterflies, of course, but they'll be gone once you start singing."

"Have you got any suggestions about what I should do if my voice cramps up?"

"Yes. Sing like you were out in the middle of nowhere. If you do that, you'll remember why you started all of this in the first place — which wasn't for this performance."

Marianna still wasn't satisfied. She wanted more technical help than that. However, she could only answer — "Thanks — I'll see you Wednesday."

"Right in the front row."

* * * * *

She got up and, moving within the dimensions of the colorful Sunday, felt free, for the first time, to wander from room to room, from hallway to hallway. In the spare room, she took an old halter top and pair of shorts from the discarded but well dusted dresser — for today she felt she must have sun; she must work in the yard, even though Mrs. Driskoll might be coming. She dressed and went downstairs and opened all of the heavy curtains — even those in the parlor which had not been opened for years — and the rooms burst open into color like split eggs. In the flaming canary yellow of the kitchen, she made breakfast for her sisters, and once again she saw, to her satisfaction, that they had immense appetites. Washing and drying everything, she opened wallpaper-lined cabinets (all morning glories) to put the dishes back, and then took her vegetable bucket from the porch steps and went out into the fragrant green of the garden, whose rich dirt was now already simmering — the achievement of her father's daedal touch — the corn now a full seven feet high and nearly ready to be picked, the cucumbers lying heavy and dark beneath widely shading leaves like fish just beneath the surface of green water, the bush beans overrun with unpicked fruit and arced in different directions, still blossoming. Standing in the middle of the garden — hidden — she felt, with the grace of the sun on her shoulders, as if she were swimming at the bottom of a warm and scented pool, with the water soaking through to her very bones. And in the hurrying circles of light, she picked more than they could possibly use and, hearing the horses nudge the gate again, she found herself saying, "Jake! Bing! Stop that!" and went over to them and handed them the carrots she had pulled. They crushed them with dirty teeth, stalks and all, and with the gate open, went rushing out to pasture, still chewing. She saw how fat they had become — knew they had been getting that way for years — and she was instantly aware of the wild vines — honeysuckle and legume — choking off the driveway, of the immense rose lattice, pale but glowing yellow, about to cave in. But she turned her back on it all, content, now, with the sun, with the garden, partially weeded, and the neat square of flaming white house. It seemed to have a body of its own, now — now that she had become so aware of its rhythms; it awoke, it slept, it stirred. Surrounding it all was the property of plants and animals, surrounding it and sustaining it like a firm rich mulch.

Henry Alley, a teacher at the University of Oregon Honors College, has published much short fiction and the novel *Through Glass* (Iris Press, 27 Chestnut Street, Binghamton, NY 13905). He has appeared on **Chautauqua!**

In *The Lattice* (available from Bloomsbury Books, Ashland, or from Ariadne Press, 4817 Tallahassee Ave., Rockville, Maryland 20853), Marianna Vance returns home after the death of her

parents to raise her two sisters and run a small town cafe. To do so she gives up her marriage and conformity to 1950's conventions. The first excerpt here is from the middle of the novel. Marianna has had some success with the cafe; she is also singing in Haydn's *Creation*, conducted by Charles, and receives advice from her voice teacher, Mrs. Lewis. The second excerpt is from an early chapter.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Thanks

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A SUCCESS!

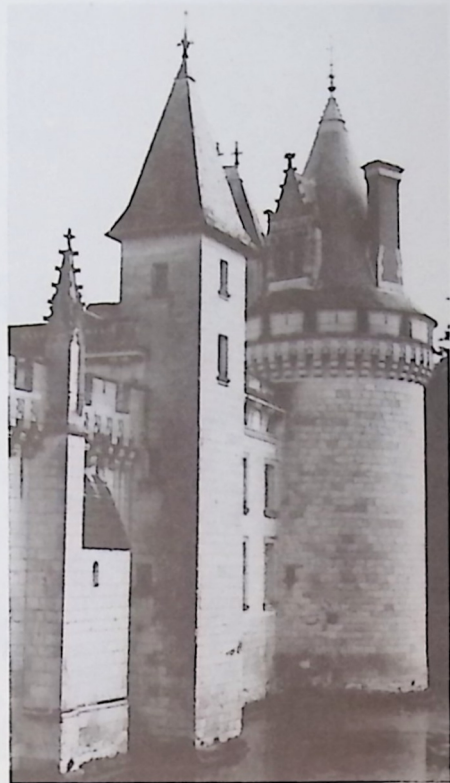
ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9

- 1 thru 4 Exhibit:** Paul Mihailescu, contemporary icons; Christopher Hawthorne and James Nowak, hand-blown glass vessels. Also paintings and prints from Museum's rental/sales gallery Coos Art Museum, 235 Anderson Ave. (503) 267-3901 **Coos Bay.**
- 1 thru 29 Exhibit:** "Celebrating Ashland's Railroad Centennial: A Prelude." **Quilt Show by Hand-All-Around Quilts, Etc.,** Contemporary quilts and wall hangings with railroad themes. Sponsored by the Southern Oregon Historical Society Free Admission. Hours: 1 - 5 pm. Tuesday-Saturday. Chappell-Swedenburg House Museum. 900 Siskiyou Blvd. SOSC Plunkett Center (503) 488-1341 **Ashland.**
- 2 3, 9, 10 Play:** "Strange Snow" Steve Metcalfe's popular drama about healing from life's wounds will be presented by the Bandon Playhouse. \$5, \$6 at the door. Harbor Hall. 210 East Second Street (503) 347-9862 **Bandon.**
- 3 thru mid Feb. Exhibit:** Winners of the Seventh Annual Juried Art Show: Jayme Henderson, Merrie Holbert, and Jim Hyde show drawings and paintings. Mon-Fri 1 - 5 pm. UCC Art Gallery Umpqua Community College (503) 446-4100 **Roseburg.**
- 4 thru 31 Exhibit:** Paintings, Drawings & Oils of Frances Middleton de Be'rand Reception: January 4, 12 - 2 pm. Hours: 9 am - 5 pm. Rogue Gallery. 40 S. Bartlett (503) 772-8118 **Medford.**
- 5 Jury Day: Accepting Fiber Art Work** 10 am to 6 pm. The Websters 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 6 thru 24 Russell Meyer's (Broom Hilda) cartoons; Tom Wilson ceramist** Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**
- 7 thru Feb. 2** 230 Second Street Gallery is closed between these dates for annual refurbishing. Reopens Feb. 2 at 6 pm with champagne reception for all-artist show.

230 Second Street Gallery
(503) 347-4133 **Bandon.**

- 8 O.E.M.A. Choir Contest**
9 - 4 pm. Jacoby Auditorium.
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 8 thru 27 Exhibit:** Ralph Baker shows nature-inspired paintings.
Wiseman Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 9 thru 31 Exhibit:** Oils by Aaron Friedman
Reception: January 9, 7 - 9 pm.
Hallie Ford Art Gallery
Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**



- 9 thru Feb. 8 Exhibit:** "Anciennes Vestiges/ Vue Moderne photos de France," Black and White photos by Tom Smith
Reception: Fri., January 9, 6 pm
Hanson Howard Galleries
505 Siskiyou Boulevard
(503) 488-2562 **Ashland.**

- 9 and 10 12th Night Concert:**
The Vintage Singers perform at
The First Presbyterian Church
 823 S.E. Lane
 (503) 673-5559 **Roseburg.**
- 10 Concert: "On Stage" Series**
Scott Kritzer, classical guitar
 8 pm Marshfield Auditorium
 (503) 756-0317 **Coos Bay.**
- 10 Concert: Oregon Symphony Orchestra**
 Selection of Ernest Bloch Symphony #8,
 Ludwig von Beethoven, Symphony #5,
 Sergei Prokofiev. 8:30 pm.
 Conducted by James DePriest.
 Salishan Lodge
 (503) 764-2371 **Glenden Beach.**
- 10 Meeting: Watercolor Society**
 2 pm Umpqua Valley Arts Center
 1624 W. Harvard Boulevard
 (503) 672-2532 **Roseburg.**
- 11 Meeting: Umpqua Valley Quilter's Guild**
 10 am Umpqua Valley Arts Center
 1624 W. Harvard Boulevard
 (503) 672-2532 **Roseburg.**
- 12 thru 30 Exhibit: "1492"**
 San Diego artist Deborah Small
 juxtaposes paintings to form a large-
 scale multi-media reconstruction of the
 Columbus encounter with the New World
 Mon-Thurs, 8 am - 7 pm, Fri, 8 am - 6 pm
 Stevenson Union Gallery
 Southern Oregon State College
 (503) 482-6461 or 482-6465 **Ashland.**
- 12 Lecture: "Liberty Under the Law:**
Magna Carta to the U.S. Constitution
(part II)." Free. Sponsored by Oregon
Committee for the Humanities. Slide/
tape program with Erica Goodwin.
- 7:30 pm Harbor Hall
 210 East Second Street, Old Town
 (503) 347-9712 **Bandon.**
- 13 Lecture: "Liberty Under the Law:**
Magna Carta to the U.S. Constitution
(part II)." Free, sponsored by the
Oregon Committee for the Humanities.
 Slide/tape program. 7:30 pm.
 Coquille Public Library
 (503) 396-2410 **Coquille.**
- 14 Lecture: "Liberty Under the Law:**
Magna Carta to the U.S. Constitution"
 Free, sponsored by the Oregon
 Committee for the Humanities.
 Slide/tape program 1:30 pm.
 Brookings-Harbor High School
 (503) 469-2108 **Brookings.**
- 15 thru 27 Jacksonville Quilters Quilt Show**
 10 am - 4 pm. Daily. Admission Free
 U.S. Hotel Ballroom.
 (503) 899-1847 **Jacksonville.**
- 16 Concert: Siskiyou Baroque Ensemble**
 Authentic instrument performances of
 music of Turlough Carolan, Couperin,
 J.S. Bach, J.C. Bach, and others. 8 pm
 Barnstormers Theater 112 N.E. Evelyn
 (503) 479-9712 **Grants Pass.**
- 16 Concert: Kalilang Kulintang Ensemble**
presents music & dance of the Philippines
 Del Norte Assn. for Cultural Awareness
 8 pm Crescent Elk Auditorium
 10 and G Streets
 (707) 464-1336 **Crescent City.**
- 17 Concert: Laurindo Almeida Trio**
 featuring internationally acclaimed
 guitarist and bossa nova genius.
 8 pm Harbor Hall.
 210 East Second Street
 (503) 347-9712 **Bandon.**



Laurindo Almeida

- 18 Concert: Siskiyou Baroque Ensemble**
Authentic instrument performances of music by Turlough Carolan, Couperin, J.S. Bach, J.C. Bach, and others. 8 pm.
Carpenter Hall
Oregon Shakespearean Festival
18 S. Pioneer
(503) 482-5017 Ashland.
- 22 Lecture: "Liberty Under the Law: Magna Carta to the U.S. Constitution."**
Free, sponsored by the Oregon Committee for the Humanities.
Slide/tape program. 7:30 pm.
Klamath County Public Library
(503) 882-8894 Klamath Falls.
- 22 Lecture: "Liberty Under the Law: Magna Carta to the U.S. Constitution."**
Free, sponsored by Oregon Committee for the Humanities. Slide/tape program.
7:30 pm. Rogue Building Auditorium
Rogue Community College
(503) 479-5541 Grants Pass.
- 24 Concert: "Serendipity" Series: The Harmaniacs, a capella swing quartet**
8 pm St. Monica's Hall, 6th and Bennett
(503) 756-0317 Coos Bay.
- 24 Multi-media concert: Music and verse featuring the poetry of Robert Burns.**
Presented by Heather and the Rose Ensemble. 7:30 pm.
Oregon Cabaret Theatre
(503) 482-9858 Ashland.
- 27 Concert: World famous operatic selections along with classics from the Broadway stage, performed by six rising stars from the mainstage of the San Francisco Opera House.**
8:15 pm Fine Arts Theater
College of the Siskiyous
(916) 926-9984 Weed.
- 28 Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard.
(503) 672-2532 Roseburg.
- 28 Book and Breakfast**
Douglas County Justice Hall Cafeteria
6:30 am
(503) 440-4310 Roseburg.
- 29 Concert: Rogue Valley Symphony**
Guest conductor Arthur Shaw and the Rogue Symphonic Chorus and soloists under the direction of Ellison Glattly
First Baptist Church, 420 N.E. 7th Street
(503) 482-6101 Grants Pass.

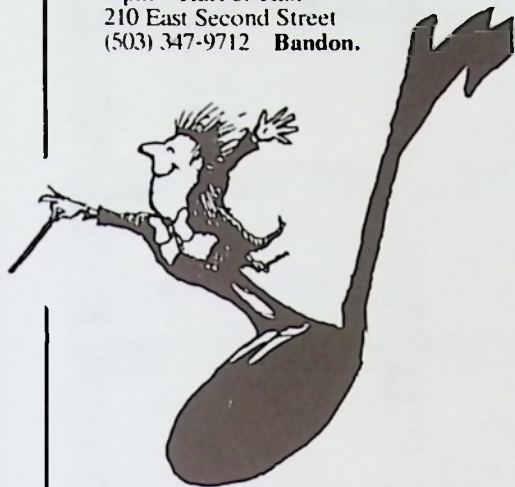


Theatre at southern OREGON STATE COLLEGE

- 29 thru Feb. 1 and Feb. 5-8 Play: Museum**
On the final day of an exhibit in a major museum of modern art, a wide assortment of people reveal themselves to the audience through their responses to the art and to each other. A droll and sometimes outrageously funny comment on the "business" of art appreciation by one of America's most promising new playwrights. 8 pm, plus 2 pm matinees on Feb. 1 and 8. Tickets are \$5 general admission, \$4.50 for seniors and students
Center Square Theatre
Southern Oregon State College
For reservations:
(503) 482-6348 Ashland.

- Feb Museum Reception.** In honor of the opening of the Schneider Museum of Art a reception will be held on Saturday, Feb. 7, from 1 - 4 pm at the museum on campus. All patrons of the play **Museum** are invited to the reception to meet the actors and Dept. of Theatre Arts staff. The exhibit on display at the museum will be a photographic show entitled "Commitment to Vision," organized by the University of Oregon Museum of Art. It will feature photos by such prominent artists as Ansel Adams, Edward Weston and Minor White, along with a host of contemporary photographers.

- 29 **thru Feb. 24 Exhibit: Faculty Art Exhibit of mixed media.**
 Reception, January 30, 7-9 pm.
 Wiseman Gallery
 Rogue Community College
 (503) 479-5541 Grants Pass.
- 30 **Concert: Tom Grant Band, jazz/pop fusion by famous Portland keyboardist and recording artist.**
 8 pm Harbor Hall
 210 East Second Street
 (503) 347-9712 Bandon.



- 31 **Concert: Rogue Valley Symphony**
 Guest conductor Arthur Shaw and the Rogue Symphonic Chorus and soloists under the direction of Ellison Glatty.
 Music Recital Hall.
 Southern Oregon State College
 (503) 482-6101 Ashland.
- 31 **Concert: Klamath Youth Symphony conducted by Leonard Freiser.**
 Guest Pianist: Merritt Schader, age 9.
 Program: Kabelevsky's Piano Concerto No. 3; Tchaikovsky's Romeo and Juliet; and Symphony No. 2 by Sibelius. Free.
 8 pm Mills School Auditorium
 (503) 882-6321, ext. 125 Klamath Falls.

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

March Issue: January 15
 April Issue: February 15
 May Issue: March 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.
 Mail to: KSOR Calendar of the Arts
 1250 Siskiyou, Ashland, OR 97520.

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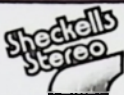
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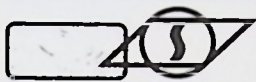
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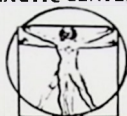
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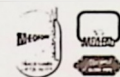
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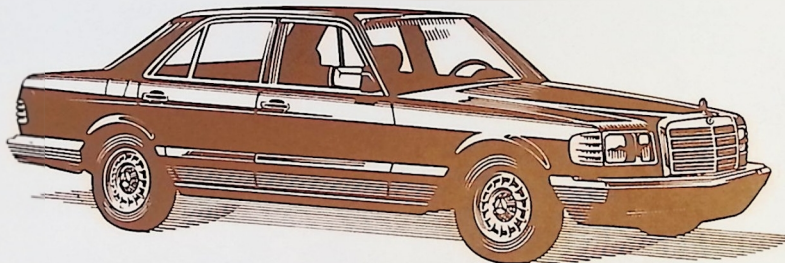
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